DOCUMENT RESUME

ED 438 129 RC 022 257

AUTHOR	Benson, Chris, Ed.
TITLE	Teaching with Technology.
INSTITUTION	Middlebury Coll., VT. Bread Loaf School of English
PUB DATE	1999-00-00
NOTE	36p.; Theme issue. Published twice a year.
PUB TYPE	Collected Works - Serials (022) -- Reports - Descriptive (141)
JOURNAL CIT	Bread Loaf Rural Teacher Network Magazine; Fall-Win 1999
EDRS PRICE	MF01/PC02 Plus Postage.
DESCRIPTORS	Class Activities; *Computer Mediated Communication; Computer Uses in Education; Elementary Secondary Education; *Humanities Instruction; *Information Networks; *Internet; *Literature; Multimedia Instruction; Rural Education; *Teaching Experience; Writing Instruction
IDENTIFIERS	*Teacher Networks; Technology Integration

ABSTRACT

This serial issue contains 11 articles all on the theme of "Teaching with Technology", specifically about how teachers in the Bread Loaf Rural Teacher Network (BLRTN) are using computers, the Internet, and various audiovisual technologies in the classroom. BLRTN consists of approximately 200 rural teachers in Alaska, Arizona, Colorado, Georgia, Mississippi, New Mexico, South Carolina, and Vermont. Several articles describe projects funded by the National Endowment for the Humanities, in which two or three classrooms communicated electronically while studying a literature text, and a Middlebury College faculty member served as online consultant and mentor. The articles are: "Multimedia Authoring on CD-ROM: Applying New Technology to Shakespeare" (Kurt Broderson); "Netting the Past: Putting Our Town's History on the Web" (Linda F. Hardin); "The 'Promise' of Technology: An Interview with Director Rocky Gooch" (Chris Benson); "A Framework for Designing a Computer Conference" (Robert Baroz); "Voice and the Language of Power in Computer Conferencing: Who Speaks?" (Dean Woodring Blase); "BreadNet Conferencing: A Bridge to Other Places, Other Times" (Brad Busbee); "The Face of Lawrence: Integrating Photography and Writing" (Mary O'Brien Guerrero); "Beyond Chat Rooms and Listserves" (Dixie Goswami); "The World Outside and 'The Island Within'" (Anne Gardner); "Creating Community with Visual Technology" (Renee Evans); and "A Letter from the Classroom: Idalia, Colorado" (Lucille Rossbach). (SV)

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 438 129

Fall/Winter 1999

Bread Loaf Rural Teacher Network

Magazine

Alaska • Arizona • Colorado • Georgia • Mississippi • New Mexico • South Carolina • Vermont

Teaching with Technology

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☑ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
L. Owens
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

COVER PHOTO COURTESY OF EDWARD BROWN

In This Issue

Multimedia Authoring on CD-ROM

The "Promise" of Technology

A Framework for Designing a Computer Conference

Beyond Chat Rooms and Listserves

Plus more stories about how the Bread Loaf Rural Teacher Network is **teaching with technology.**

RC022257

A Publication of the Bread Loaf School of English
Middlebury College, Middlebury, Vermont

BEST COPY AVAILABLE

From the Director

by James Maddox, Director
Bread Loaf School of English
Middlebury College
Middlebury, VT

IN THIS ISSUE of the *Bread Loaf Rural Teacher Network Magazine* you may find several of the writers referring to a National Endowment for the Humanities grant in which they and their students have been involved. Since the activities carried out under this grant are so similar to what goes on in many BLRTN classrooms, I would like to describe some of our teachers' NEH activities.

In 1998, Bread Loaf applied for and received a grant from NEH for $212,500, with an extraordinarily generous matching grant of $10,000 from Middlebury College alumni Wendy and Peter Mullen. Under the terms of the grant, twelve teachers attending Bread Loaf in 1998 were given fellowships (equivalent to the fees for room and board at the Vermont campus) and stipends of $1,750 for follow-up work in their classrooms in 1998-99; fifteen teachers received similar fellowships and stipends for the summer of 1999 and the academic year 1999-2000; and we project that thirteen more teachers will receive fellowships and stipends for 2000 and the academic year 2000-2001.

A teacher who receives one of these awards chooses a humanities text that her class will be reading, finds one or two Bread Loaf colleagues who, with their students, will be her partners in a telecommunications exchange based on the chosen text, and spends the Bread Loaf summer planning the exchange. Each of these exchange groups has a Bread Loaf faculty mentor whose expertise is in the field of the chosen text; this mentor participates in the summer's discussions and then acts as an online consultant with the teachers and their classrooms during the academic-year exchanges.

These exchanges are very similar to those carried out by members of BLRTN since 1993, with the one difference that the regular inclusion of a Bread Loaf faculty member in each exchange has become formalized. Some of the recipients of the grants have been BLRTN teachers. But we have strongly urged non-BLRTN teachers to apply as well, since one of my major reasons in applying for this grant was to make the entire Bread Loaf community more aware of the pedagogical possibilities of electronic exchanges.

The results of these exchanges can be illustrated eloquently through the words of some of the participating teachers. Dean Blase, who teaches in Cincinnati, carried out an exchange with Justin Chapman in Vermont, Stephanie Stein in Massachusetts, and Tassie Gniady in Texas on Zora Neale Hurston's *Their Eyes Were Watching God*. The faculty mentor was Jacqueline Jones Royster of Ohio State. Dean wrote of the exchange:

> When I first envisioned a multi-state electronic mail exchange, I imagined that my students would benefit from hearing from a larger audience of peer readers than our small junior English class could otherwise afford. I thought that having access to a university professor would engage my students in their reading of *Their Eyes Were Watching God* in ways that reading "just another book for English class" would not. I figured that perhaps they would get more out of Zora Neale Hurston's challenging language and enlightening themes. What they're doing with the literature goes beyond these expectations. They're learning that taking risks in literary interpretations can pay off with rewarding words of praise from other students across the country and a professor just up state. They're learning that if one class puts forth an idea, they can respond with a rich expansion on that theory. Through this Internet project, we've entered into a respectful, rigorous investigation into the novel.
>
> In reading and writing electronic versions of their ideas, my students are learning how to shape their rhetoric (and how their use of rhetoric shapes them) in ways that are incredibly immediate, personal, and profound. . . . What a discovery for me as a teacher! Here I find my students asking me to teach them this new way to write. Our discussions center on what "works" in electronic academic discourse—many students have found that they value a friendly tone, one that's not too formal, but that sticks with the topic at hand. They love it when they can find a quotation from the literature that "proves" their point, knowing that the readers on the other end of the email line will have access to the same page numbers and contexts. They also are finding that "sounding smart" works well on line. All sides are quick to point out discrepancies in logic, and when these criticisms are written in a constructive manner, my students respond with appreciation. When responses take on a cruel tone (which they have once during this exchange), they know that their initial responses are often much more angry than is appropriate to write in an academic exchange. What the students have learned here is to negotiate their

(continued on page 13)

Bread Loaf
Rural Teacher Network
Fall / Winter 1999

Editor
Chris Benson
chris_benson@breadnet.middlebury.edu

Address correspondence to Chris Benson, Bread Loaf School of English, Middlebury College, Middlebury, VT 05753-6115. The Bread Loaf School of English publishes the *Bread Loaf Rural Teacher Network Magazine* twice a year.

Director of the Bread Loaf School of English and Director of BLRTN
James Maddox

Coordinator of BLRTN
Dixie Goswami

Bread Loaf Office Staff
Elaine Lathrop
Sandy LeGault
Dianne Baroz
Judy Jessup

Faculty Coordinators
JoBeth Allen
Courtney Cazden
Tharon Howard
Andrea Lunsford
Lucy Maddox
Jacqueline Royster, Senior Consultant
John Warnock
Tilly Warnock

Director of Telecommunications BLRTN
Rocky Gooch
rocky_gooch@breadnet.middlebury.edu

Technical Consultants
Caroline Eisner
Douglas Wood

Documentation Consultants
Scott Christian
Eva Gold, Research for Action

Teacher Research Consultant
Bette Ford

Copyright 1999
Bread Loaf School of English

No part of this publication may be reproduced without permission of the editor.

Table of Contents

Multimedia Authoring on CD-ROM: Applying New Technology to Shakespeare 4
by Kurt Broderson
A Vermont middle school teacher takes a course at Bread Loaf that allows him to create a CD-ROM for students on the history plays of Shakespeare.

Netting the Past: Putting Our Town's History on the Web 7
by Linda F. Hardin
A South Carolina teacher gives practical advice about having students do archival research to create a Web site about their town's history.

The "Promise" of Technology: An Interview with Rocky Gooch 10
by Chris Benson
Many educators embrace facile notions about incorporating technology into the classroom. The challenge is greater than many think.

A Framework for Designing a Computer Conference 12
by Robert Baroz
With ten years of experience in computer conferencing with students on literary topics, the author provides a guide to learning activities for students.

Voice and the Language of Power in Computer Conferencing: Who Speaks? 14
by Dean Woodring Blase
As the proliferation of online technology increases opportunities to engage in discourse with online partners, students discover the power of language.

BreadNet Conferencing: A Bridge to Other Places, Other Times 17
by Brad Busbee
Mississippi students learn about life in Emily Brontë's "wuthering" Yorkshire through communication with Oxford Professor Kate Flint.

The Face of Lawrence: Integrating Photography and Writing 20
by Mary O'Brien Guerrero
Elementary and middle school students capture part of the ongoing immigrant history of Lawrence, Massachusetts, in their photographs and writing.

Beyond Chat Rooms and Listserves 23
by Dixie Goswami
Students in the BLRTN are developing a new "online" literacy as they discuss literature, writing, and learning with partners in the network.

The World Outside and *The Island Within* 24
by Anne Gardner
A teacher in South Carolina creates a global learning community in an online discussion of Richard Nelson's challenging book *The Island Within.*

Creating Community with Visual Technology 26
by Renee Evans
A New Mexico teacher describes how she and her students wrote, shot, directed, and edited a public service video about the dangers of inhalant abuse.

A Letter from the Classroom: Idalia, Colorado 28
by Lucille Rossbach and Students
A Colorado teacher and her students share successful strategies for using portable keyboards in the classroom.

BEST COPY AVAILABLE

Multimedia Authoring on CD-ROM: Applying New Technology to Shakespeare

by Kurt Broderson
Mt. Abraham Union High School
Bristol, VT

AS A MIDDLE school language arts teacher, I find that many of the resources I use, such as textbooks, teachers' guides to novels, CD-ROM encyclopedias, and educational Web sites, are produced in corporate or university contexts and then distributed in a sort of trickle-down academic economy. As a student this past summer at the Bread Loaf School of English, however, I found the flow of information reversed. This was my fifth summer working toward an M.A. in English, so I was relatively adept at writing the traditional literary criticism that is a hallmark of most graduate work in literature. To my great delight, my professor in my Shakespeare course, Susanne Wofford of the University of Wisconsin at Madison, provided me and my classmates with an opportunity to develop a final project in lieu of a paper, allowing us to take a more experimental approach to our studies.

The students in our class undertook a variety of projects, from revising a scene in *Henry V* to document the French point of view to compiling and annotating lesson plans and materials for teaching *Macbeth*. I chose to create a multimedia presentation focusing on the geography of the four plays collectively known as the Henriad: *Richard II*, the two parts of *Henry IV*, and *Henry V*. The central feature of this presentation would be an interactive map that linked important geographic locations to photos, relevant scenes from the plays, and commentary by me on the significance of the location or event in relation to the Henriad.

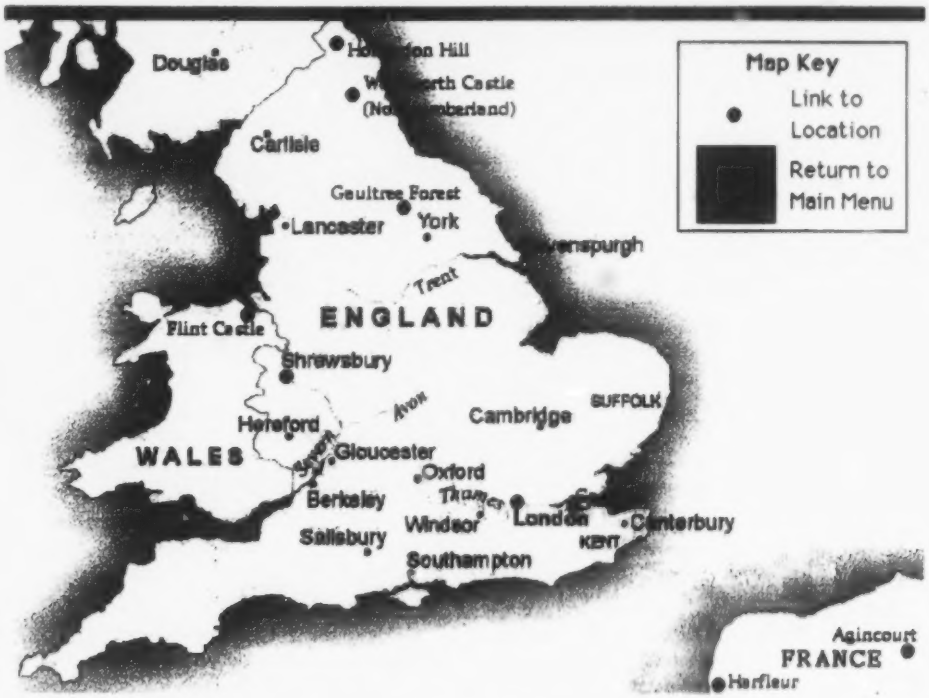
As the project developed, it seemed to take on a life of its own, and I became interested in its use outside the context of our class. I began to consider teaching *Henry IV Part I* to my seventh graders, and then following it up with them the next year with *Henry V*. Shakespeare's history plays are not the most common choice for a teacher, particularly in a secondary school. I have taught *Romeo and Juliet* before, at my previous school, but it is taught to freshmen at my current school, and many other popular Shakespeare plays are taught in later years. Being conscious of academic turf, I felt it prudent to chart out undeveloped Shakespearean territory.

When I finished the project and presented it to an audience of graduate students and faculty at Bread Loaf, Susanne Wofford said she was interested in using it with her undergraduates at the University of Wisconsin. At this point I realized that the common flow of academic knowledge—from professor to student—had been reversed. I had become the designer, and not just the consumer, of educational materials for students—graduate and middle school—as well as their teachers.

The process of multimedia design is not as complicated as it looks, although it does take time and some specific knowledge of what is known as "authoring" software. To construct this presentation, I used Hyperstudio, which is available for both Mac and PC, and which many elementary and high schools already own. I've used Hyperstudio regularly with my classes, having originally learned to use it from my own middle school students during my first year of teaching. Hyperstudio, or any other multimedia authoring program, allows the author to incorporate text, graphics, sound, and video into an interactive presentation. For instance, a student can use the mouse to click on a highlighted word, which might cause a text box to pop up with more information. Or, students can read a scene from a play, then click on a button to watch a video clip of that same scene. In this kind of format, the user of the

Bread Loafers Sue Locarno and Kurt Broderson at Vermont BLRTN meeting

BEST COPY AVAILABLE



Main map of England in Kurt Broderson's CD-ROM on Shakespeare's Henriad illustrates the significant geography of the history plays.

program assumes greater autonomy and enjoys more flexibility in how the product is used.

This project began with lots of research to gather information and images. My bibliography eventually amounted to three pages, with many Web sites listed. The Internet is an invaluable asset in this type of project, because the information is already digitized and, therefore, ready to be used in a multimedia presentation. For example, nearly all of Shakespeare's plays are available as full-text versions on the Internet, so I did not need to laboriously type up every excerpt or scene I wanted to include. I could simply copy and paste. Images on the Internet are also already in usable format, so most of the maps and pictures for my project came from Web sites. The alternative to this is digitizing the images yourself, by scanning from books, posters, magazines, etc. Some of the images I used were scanned in this fashion, but scanning is much more time-consuming than downloading from the Internet.

As I worked on this project, I realized the importance of maintaining an accurate bibliography in order to give credit where it was due. In cases like this project, copyright does not tend to be a large issue, because the presentation is intended for limited educational use in my own classroom and won't be used or distributed commercially. For any wider use, however, permission to use the material should be received from the copyright holder. This can be tricky with the Internet especially. Shakespeare's plays, for example, are in the public domain, but the computer code, known as HTML, or Hypertext Markup Language, that is used to display a play on a Web page may be copyrighted. Then again, the images or text you view on a Web site may be pirated from some other source and the original copyright holder may be unknown. When in doubt, determine the reliability of your electronic sources, and use them and cite them the same way you would with any print source.

After the final presentation to my class, Professor Wofford provided me with feedback and recommended two main areas for revisions, which I was very interested in reviewing. Like most teachers taking graduate courses, I usually tended to file my final papers away with no more revisions intended, but this project was different. Two weeks after class was officially finished, my diploma and transcript safely in hand, I began to make the revisions Ms. Wofford suggested. Why? Because this work would become an integral part of my teaching of Shakespeare, and if it could be improved, I was more than interested in doing so. I included more information on the genealogical chart of the royal families and added a new section on the Northern Rising of 1569, a rebellion early in Elizabeth's reign that paralleled Shakespeare's portrayal of the rebellion of Henry Percy, the Earl of Northumberland, and others during the early 1400s. Geographically, the northern counties of England were more likely to rise up in rebellion against London than the wealthier south, and this point is more readily made when one can see the connections between the maps and the genealogy.

The project is now complete, although I am making minor changes to ensure that the presentation will run smoothly on a PC platform, which is what Susanne Wofford's classes will use. My own school uses a mix of

(continued on next page)

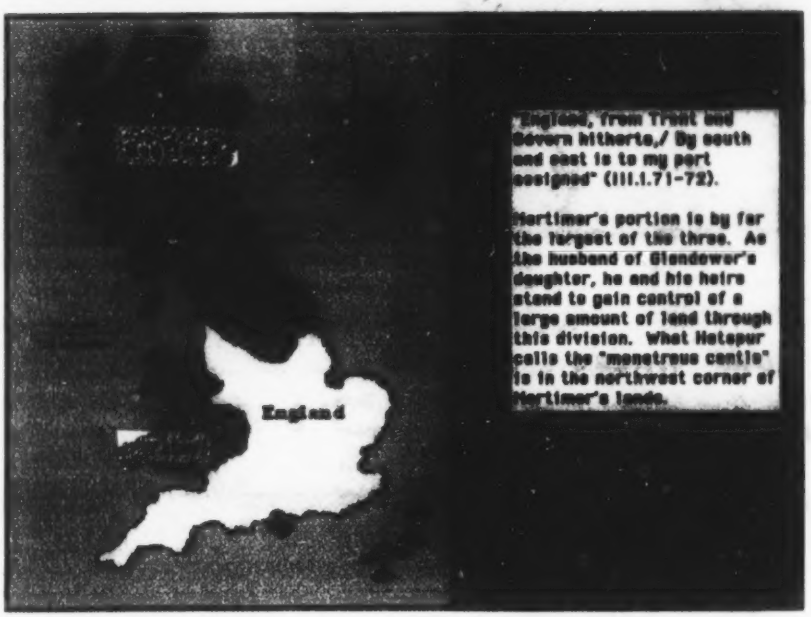
BEST COPY AVAILABLE

Multimedia Authoring

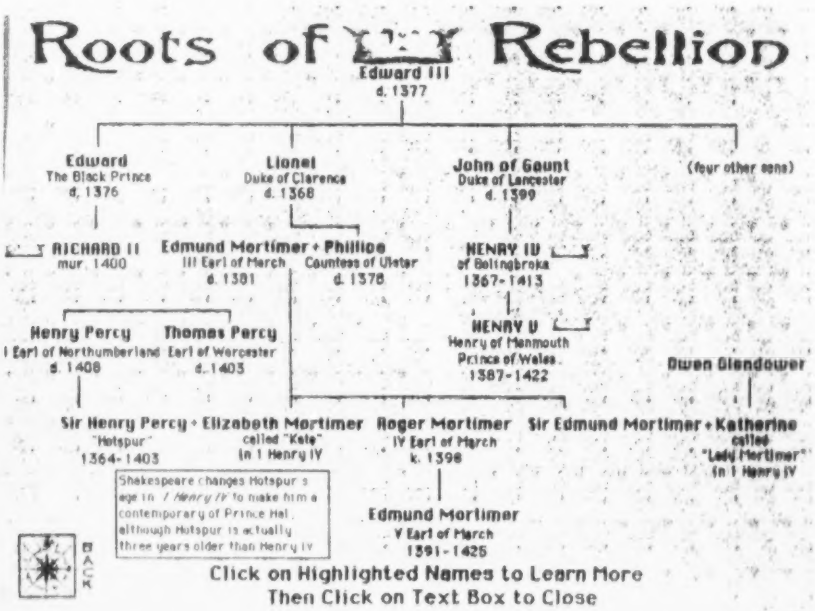
(continued from previous page)

Macs and PCs, so I've had to become familiar with both systems. When I first started this project, I only anticipated presenting it to my Shakespeare class, so I didn't plan to use it on both systems. Although the necessary changes are minor, I wish I had planned earlier and incorporated both systems from the beginning.

It's true that I put a lot more time into this project than I would have into a traditional paper, but I also walked away with a lot more. I have created a resource for my students to use later this year, and I can even tell them that they are using the same software that college students are using! Since this was my last class at Bread Loaf, I am particularly excited that I could build a bridge from Bread Loaf back to my own classroom. I also think it is a valuable lesson for my students to see that I can combine the roles of student, teacher, and now multimedia author. When we use this project in class later this year, I think my students will have a much stronger investment in it than they would if I had simply bought it on CD-ROM. I certainly know I will. ❦


England
England, from Trent and
Severn hitherto,/ By south
and east is to my part
assigned" (III.1.71-72).
Mortimer's portion is by far
the largest of the three. As
the husband of Glendower's
daughter, he and his heirs
stand to gain control of a
large amount of land through
this division. What Hotspur
calls the "moetrous cantle"
is in the northwest corner of
Mortimer's lands.

Graphics above and below from Kurt Broderson's CD-ROM on Shakespeare's Henriad illustrate the relation of the genealogy of the Crown to the geography of those who rebelled against it. The CD can be used as a resource by middle and high school students as well as college students.



Kurt Broderson currently teaches middle school language arts at Mount Abraham Union High School in Bristol, Vermont. His professional interests include writing across the curriculum and the use of technology in the language arts classroom. Outside of the classroom, he coaches soccer and is an avid skier.

BEST COPY AVAILABLE

Netting the Past: Putting Our Town's History on the Web

By Linda F. Hardin
Beck Middle School
Greenville, SC

"GOOD QUESTION, Brad," our city's mayor, Knox White, complimented one of my students and watched the rest of my eighth graders for confirmation. He rephrased Brad's query, thinking out loud. "What landmark of Greenville, South Carolina, has inspired the most controversy, both now and in the past?"

He was speaking, of course, of our river, the Reedy River. Cherokees fought to keep it part of their territory prior to the Revolutionary War. Its falls drew the city fathers to build mills, first gristmills, and then textile factories. In the beginning, the river was pristine, the site of baptisms and picnics, but with the growth of textiles, it became known as the Rainbow Reedy, its color varying with the hue of the cloth being dyed that day. In the 1950s, the city fathers sponsored the building of a tall bridge over the river to hide the pollution. Recently, however, the Greenville City Council decided to tear down that bridge and open the river to redevelopment. Mayor White has been a leading proponent of preserving and renewing Greenville's natural resources. Many more questions followed as my students asked the mayor to describe his proposal in depth. They were reliving the past and envisioning the future of their community in an exciting forum.

My class began the Netting the Past project in early September by becoming tourists in their own town. Our goal was to document part of the history of our town, and this research would be a foundation for thinking about the future. We wanted to see the places that we would research; touch the bricks made by slaves which are now part of the Peace Center for the Performing Arts; drink a Coke at the soda fountain that served its first soda one hundred years ago; and read the inscription on our city founder's grave in Christ Church Cemetery. History presented by textbooks is rarely real for middle school students, who live so determinedly in the present that they can barely recall yesterday. But once we walked through the old churchyards and wandered down Main Street poking into ornate doorways and peering through broken windows, the past became vivid, accessible.

Students Ryan Frazier and Joseph Churchwell of Beck Middle School identify local history articles to include in their Web site.

Interviewing historians, longtime Greenvillians, and city officials; visiting downtown landmarks; and researching dusty tomes in the Greenville County Library produced a massive collection of data on the worktables in our classroom. Stories of Shoeless Joe Jackson's ouster from baseball lay beside the transcribed memories of a longtime Greenville fireman. Pictures of Greenville's first library truck, the first pizza palace, the first McDonald's, and the first drug store crowded our files.

The students planned to publish their research in a unique historical Web site, where our city's famous firsts, along with the people and events that led to their creation, would be easily accessible. During the process, the students used many forms of technology, from Web surfing, to emailing messages to scholars across the United States, to creating databases, to desktop publishing. We hoped our Web site would be useful for amateur historians as well as disinterested Web surfers.

Each of my eighty students contributed at least one essay and a brief presentation on an aspect of Greenville history. Jeffrey, who had selected Greenville's first skyscraper, was outraged. "It wasn't a skyscraper at all. Thirteen stories, that's all. And

(continued on next page)

BEST COPY AVAILABLE

Netting the Past. . .

(continued from previous page)

the elevator doesn't work, and I had to walk up all thirteen," he complained loudly during his presentation. However, as Jeff defined a skyscraper and explained the technology associated with its construction, he admitted that Greenville's first really tall building fit the bill. His essay had more positive comments: "The best thing about this old building is the floor. It's all tiles, like a bathroom floor, only with designs and names everywhere. It's a mosaic, a beautiful artwork that should be preserved."

"At least you didn't have to poke around in the kudzu," retorted Perrin, when she displayed the enormous load of kudzu vines that she and her partner, Emily, had collected during their walk along Greenville's old trolley tracks. They had decided to learn why kudzu vines crawl throughout Greenville and all around the South, strangling trees and masking barns. Their email questions to Princeton professor Dr. Edward Tenner, famous for his theories on technology's revenge and his book, *Why Things Bite Back*, revealed their ability to ask the right questions and use information from a variety of sources:

> Dear Dr. Tenner: You say that kudzu was planted by farmers who sought to relieve the effects of erosion after the disastrous droughts of the 1930s. How did farmers gain the knowledge of the plant? Where and when was it first displayed in the United States? Why did they not think to test it on a small piece of property first? We even have pictures from Clemson University's Special Collections showing state agricultural agents instructing farmers to plant hundreds of acres with kudzu. We're exploring some of the reasons that our city developed as it did, and kudzu is surely a part of our city's problems. Our mayor has just told us that kudzu removal costs our city thousands of dollars each year.

Gathering stories, photos, interviews, and statistics was no problem. We discovered that our city is full of history fanatics, each with a story to tell and a famous relative or two. One retired photographer has a collection of a thousand photos of Main Street, which includes images of buildings long since demolished, movie theater marquees studded with flashing electric lights, little diners with separate booths for white and black patrons, a jeweler who sold locks of hair encased in gold, an elegant old hotel gone to seed. Finding information was easy; organizing it was not. We had planned on enough stories for one book; instead, we had enough for ten books. Further, we could see no end. We discovered that we would never have the entire story; there would always be just one more person to contact, one more dusty file to peruse, one more scrapbook to examine.

How could we publish a story that would need endless revisions? The Internet, of course, was the perfect solution. If history is evolving, then the Internet is a logical format to keep pace with it. Once their initial Web page was created, my students could add a link to a newly discovered map, insert a photo, revise a fact, or update a story in just a few minutes. The immediacy was a gift unparalleled for them. They could immediately record the results of plowing through the kudzu or climbing thirteen stories.

At first, the class wished to tell the story of Greenville sequentially, as though the city were a person and we the biographers. Their literacy had been developed by training with books, and they initially conceived their work in this project in linear fashion. To produce an excellent Web site, however, they needed to develop different organizational strategies that would allow "readers" of our site to browse, to find what they needed when they needed it. One of the advantages of the Web is that information can be "hyper-organized" in a branching rather than a linear way.

The American Library Association calls this approach to reading and writing on the Web "information literacy" and has developed nine information literacy standards for student learning, divided into three categories: information literacy, independent learning, and social responsibility. My project used two of these as goals. The students would evaluate information critically and competently. Next, they would contribute positively to the learning community and to society, partici-

Beck Middle School students working on primary resources for their local history Web project

pating effectively in groups to pursue and generate information. By the end of the project, the students would be able to

- know when they need information,
- find information,
- evaluate information,
- process information, and
- use information to make appropriate decisions in their lives.

In order to build our own Web site, we conceived of our audience as information consumers. What did they want or need to know about Greenville? The author of our South Carolina history book, Dr. A. V. Huff of Furman University, helped us with a survey design. We asked longtime community residents, newcomers, businessmen, religious leaders, educators, and government officials to list ten details about Greenville that they might need to know quickly. Then we consulted with the reference staff at our public library about the most frequently asked questions about Greenville history. With these details in mind, we began a flow chart diagram of our Web site. We hoped our site would have the same standards of excellence that one might expect of any reliable reference material, such as broad scope, accuracy and authority, and a readable presentation.

We separated our materials into sections such as government, transportation, business, industry, education, arts and entertainment, sports and recreation, and religion. At the beginning of each section, we used key words to send readers to specific facts. For example, in the government section, we created a set of quick facts a reader might want to know, such as the name of the first mayor, the first woman to serve on City Council, the first African American elected to county office, the first sheriff, the first fire chief, and the first street map. Simply by clicking on these links, the reader could speed to the appropriate paragraph. For us, it was like putting the index at the beginning of a book and allowing the reader to jump around from page to page rather than reading the entire text first. The text is now viewed as a fragmented whole that can be read in a variety of orders, or in part, according to a reader's need or interest.

One of our main organizational tools was the WebQuest design developed in 1995 by Bernie Dodge and Tom March of San Diego State University. Their idea was a lesson plan that incorporated links to, from, and along the World Wide Web. In our Web site, we did not send the reader outside of our site. Rather, we provided the links within our site while maintaining the exploratory nature of the WebQuest plan.

We used commercially prepared Web software to create our site, since we wanted to concentrate on the facts, the writing, and the research rather than on learning HTML. This was the best decision for us. It forced us to keep our design simple. Because we wanted our site to load quickly, we used graphics sparingly. However, by clicking on links, readers could access special pictures of maps, people, or landmarks when they wished to see the graphic. At every turn, I asked the students to consider themselves: Would they use the Web site? Would they be able to find information easily with a minimum of frustration?

Even with all of our planning, our project was constrained by the space provided on our school district's server, limiting the amount of material we could include on our school Web site. This year, we are currently remounting our history site, redesigning our links to show more graphics, and including some current photos of old places now under renovation. The city of Greenville, the public library, and the local newspaper will carry links to our Web site.

Joey, one of the students who was willing to spend hours correcting my mistakes, suggested, "Mrs. Hardin, *we'll* be history by the time this site gets really going." Indeed, I consider my class and their work a "Famous Greenville First." Fifty years from now Greenville researchers may make another entry into our database: "First Greenville history computer database, researched and built at the turn of the century, using rudimentary, unsophisticated technical software and inferior equipment, by a rather unorganized group of adolescents and an overly demanding teacher who attempted to place every known and often unimportant local history event on what was then called the World Wide Web." ❦

Notes

For excellent resources on the design of a WebQuest as well as a design template, see "The History and Development of WebQuests" in *Learning and Leading with Technology*, April, 1999. The article can be accessed at http://www.edweb.sdsu.edu.

For a provocative article on teaching students to evaluate Web sites, see "The Web—Teaching Zack to Think," by Alan November, in the September 1998 *High School Principal Magazine*. It can also be found at: www.anovember.com/articles.zack.html.

Linda F. Hardin, a veteran eighth grade language arts teacher, has interests in using drama to teach foreign language and social studies. A teacher for 28 years, she has received a $10,000 Target 2000 Arts grant from the South Carolina Department of Education and was recently notified that an additional $10,000 has been awarded for the current school year.

BEST COPY AVAILABLE

The "Promise" of Technology: An Interview with BLRTN Telecommunications Director Rocky Gooch

by Chris Benson
BLRTN Magazine *Editor*
Bread Loaf School of English

Chris Benson: There's a lot of talk currently about how technology, particularly distance education, will streamline learning, making it more efficient and less expensive. Is that true?

Rocky Gooch: The general impression, particularly in the highest administrative levels, is that schools using technology can deliver more courses—more efficiently and less expensively—to more students. The impression is that distance education will enable one highly skilled teacher to deliver a course to hundreds, perhaps thousands, of students in remote locations. That's a fallacy, because mass-marketed distance education doesn't allow for personal communication between the teacher and students, which is a hallmark of good teaching. One teacher can't possibly establish and maintain a personal relationship with so many students, and teachers tell me that establishing personal relationships with students is a huge factor in successful teaching. But technology won't magically enable teachers to establish personal relationships with more students. In fact, I've observed that teachers who integrate technology actually must do *more* work than teachers who don't, that is, if they maintain the same level of quality in their course work.

CB: Why is that? Why does technology take more time?

RG: First of all, teachers have to spend time dealing with technical issues. It's rare to find a classroom where, at least in the beginning, there are no technical problems that teachers have to deal with. Even in schools that are extremely well equipped with technology, problems exist with inadequate wiring, lack of infrastructure, lack of technical support, and so on. Second, there's an ongoing learning curve with technology; it's a continuous developmental process that requires teachers to adapt their teaching methods to the new tools. That takes a lot of thought and time. And if we are talking about communications technology, like BreadNet, then teachers probably will be doing a lot more communicating with their students and looking more closely at students' written work before it goes out over the network. So I see teachers spending large amounts of time with technology. But they do it because they see results in their classrooms: students are more engaged in the work; their thinking is more sophisticated; and their writing reflects that. Communications technology, like BreadNet, gives students intensive experiences in communicating. It's not flashy or fancy, but it still provides the richest ground for reading and writing with technology that I know of.

CB: So, communications technology is not going out of style?

RG: No, it's not going to go out of style, even though there is a big push now in schools to use software with graphics and images. BreadNet's technology allows you to include those and attach them as files. But essentially for our users, the ability to network reading, writing, and learning activities is more important than flashy images.

CB: Given the flaws you see in mass-marketing distance education, how is BreadNet different?

Rocky Gooch

RG: A key part of BreadNet is that it is a networked community of learners; teachers and students use it to communicate with personal colleagues. Let me give you an example. The Alaska Department of Education is currently funding courses in five disciplines, which are being delivered electronically, and Bread Loaf is assisting in that work. During the previous summer, the Department of Education brought together teachers from the various disciplines for a summer institute. During the institute, a sense of community was developed among the teachers, and they were recruited to take a yearlong electronic class. In the initial meetings it was determined that teachers taking the course would need a conferencing-based technology to enable them to work together from remote locations. BreadNet was a viable option for them, and Bread Loafer Tom McKenna is now teaching the course in the reading and writing discipline. We set up a private area on BreadNet for each of the five courses. This is a version of distance education, but it's not mass-marketed.

About twenty to thirty teachers across Alaska are enrolled in each of the courses; it's like having a classroom on line. BreadNet creates autonomy for users and it generates a lot of discourse and a lot of knowledge. Tom McKenna and Helena Fagan, the teachers of the reading/writing course, are clearly engaged every day in communicating with their students on a much wider range of topics than if they were simply teaching a course and assigning papers and essay tests along the way. They're putting in a tremendous amount of work.

CB: So communications technology is extremely useful for teachers and students. What other technology is on the horizon for them?

RG: Multimedia is extremely powerful for learning. I think the best use of multimedia is when teachers develop and create resources to use in their own classrooms. If you're teaching *Romeo and Juliet*, for example, you might opt to buy a CD-ROM about the play. But how is that use of technology much different from using traditional textbooks? A more useful way of using CD-ROM technology might be if you and your students developed your own CD and multimedia material for use in your own school. In that instance, students would be creating knowledge and documenting it for use in their own schools and communities. And such use of multimedia or CD-ROMs can be tailored to the specific context of the school. That seems to me a much more valuable activity, both for the students and for the teacher.

CB: So if students and their teachers are creating CD-ROMs and multimedia presentations for use in their own schools, does the technology enable them to redefine, or create outright, what counts as knowledge?

RG: It does to some extent. Even computer conferencing allows its users to create knowledge, so to speak. For example, when students are reading a published text and writing about it on line, they themselves are creating a text with each other. They're not only dealing with the content of the curriculum and the text, they're also creating ideas about the text and responding to each other, always clarifying and refining their ideas as they construct the online discourse. That's missing in a lot of classrooms. A lot of academic writing can be an artificial transaction between a student and a teacher, and students become quite skilled at mimicking academic writing. It may sound academic, but often it lacks serious content or meaning. But when students engage in a conversation with each other on line, they become more critical and thoughtful with the writing.

CB: This use of technology seems particularly suited to humanities, especially now that there is so much discussion about incorporating a variety of cultural perspectives in the curriculum.

RG: Yes. As I travel and visit schools, I find that many students and teachers haven't traveled much out of their state, county, or even their community. And BreadNet allows them to tap into different backgrounds and cultures when they're reading literature. But I'd have to say that conferencing technology can be just as useful across the disciplines.

CB: Speaking of visiting schools, as telecommunications director for the Bread Loaf Rural Teacher Network, you have an opportunity to observe technology used in schools across the country. What are the big issues regarding technology in the schools?

RG: Equity of access to technology is still a big issue. Typically, poorer and rural communities have less well-equipped schools. Schools in wealthier communities almost always have better technology resources and access. Students from wealthier families have computers at home and access to the Internet. And these students begin to develop an edge over other students who don't have that kind of access. There are still many schools that are supposedly connected to the Internet, but there may be only two or three computers that are connected, and teachers and the student body are struggling to share access to them. Occasionally, a poor district will receive funding for technology, but the district may not have funding for training or support, and the technology isn't used to its full potential. Not having access to these resources is a huge disadvantage for students in those communities. High school graduates today have to be able to communicate on line. They have to know how to email, to be able to work on line. Same goes for college. A college freshman's first assignment might be to do a Web search on a topic and locate three reliable information sources from the Internet. Well, that kid's at a disadvantage. He or she will have a lot of catching up to do. Equity of access is still the number one issue.

Rocky Gooch has been the telecommunications director for the Bread Loaf Rural Teacher Network since its inception in 1993. In this capacity he trains teachers in the use of conferencing technology at Bread Loaf each summer, administers BreadNet's network system, and travels ten months a year visiting Bread Loaf Fellows in their schools to assist them in incorporating technology into their teaching.

BEST COPY AVAILABLE

A Framework for Designing a Computer Conference

by Robert Baroz
Champlain Valley Union H. S.
Hinesburg, VT

AFTER NEARLY TEN years using telecommunications to support networked teaching, writing, reading, and learning, I offer colleagues the following framework as a tool for creating effective projects. Networked learning presents teachers with new possibilities for collaboration across all sorts of boundaries—cultural, geographical, grade level, public, and private. This new collaboration raises many questions for teachers, parents, students, school boards, and legislators: How do we define literacy? How do we adopt and sustain changes in teaching practice? How do we encourage and provide time for necessary inquiry and reflection in a teaching life? The activities in each category below are not prescriptive, nor must they be followed in a particular sequence. The headings aim to serve as a way of looking at and understanding where you are or have been within the project.

Exploring

Work with colleagues whom you know. Post invitations on line as a general call for participation.

Discuss expectations, focus of the project, and underlying pedagogical principles.

Compare schedules. How often do participating classes meet? Check school calendars to consider vacation dates, half days, etc., within the time frame. Make realistic timelines.

Determine the number of students, classrooms, and grade levels that will participate. Note: the numbers do not have to be a perfect one-to-one arrangement, nor do the grade levels or classes have to be the same.

Talk with students about the project and evaluate the extent of their interest and ideas. Let students know the project is *not* a pen pal "thingy." Review Internet etiquette with students.

Identify the resources that participants have within the class, school, and community, specific to the nature of the proposed project (e.g., the number of available copies of a book in the project or access to computers).

Review standards addressed in the project and formulate goals of the exchange.

Developing

Discuss and create methods for introducing online participants to one another. Consider using short biographical sketches; assigning writing prompts; issuing a school and community blurb; sending artifacts from school, community, or region to online participants.

Discuss and create online activities, writing prompts, culminating projects or activities, and the date and order of postings.

Organize the "nuts and bolts" of student writing: the order of postings; the expected response time; the particular subject headings to use when sending notes; the order of students' writing within a note (alphabetically, e.g.); the pairing up of student partners; other arrangements.

Post a list of students who are participating to make it easy for other participants to keep track of work received.

Obtain letters of permission to participate from students' parents, especially if you anticipate using student work in presentations or published writing.

Select standards and goals for the project.

Implementing

Keep to the schedule or review it with colleagues. Post student work as planned.

Monitor and support ongoing dialogue between teachers and students: read notes that students write and receive; inform other participants of necessary changes in schedule; share anecdotal observations; review questions, issues, or problems that arise.

Fine tune the exchange: make adjustments or revisions where needed or desired in the project in collaboration with other participants. Maintain flexibility.

Initiate action research or inquiry in collaboration with participating colleagues and students in the project.

Create a project display, within or outside the classroom: inform school and community of the project by writing newsletter articles, presenting student writing, and displaying artifacts from the project.

Maintain portfolio documentation of project: engage in various forms of self-assessment and reflective activities. Students' participation with their teachers in this work makes a difference.

Reflecting

Complete portfolio documentation of project.

Review and analyze documentation with students and other participants; involve students in writing up analysis and reflection.

Select material from the documentation to use as a resource in future classes or computer conferences.

Note the "bugs" in the project that need to be worked out in future conferences. Troubleshoot problem areas.

Formulate research questions about project activities or events as a starting point for doing further teacher research.

Disseminate to others beyond the classroom what you've learned about the project: write an article for a teachers' publication; give a presentation to your faculty or to colleagues at a conference; involve students to the extent possible in the dissemination.

BEST COPY AVAILABLE

A teacher of eleventh and twelfth grade English, Robert Baroz is interested in teacher research, instructional technology, standards, and assessment. He has taught for eleven years and earned an M. A. from Bread Loaf in 1995. He has received numerous teacher research awards and is a two-time recipient of research grants from The Spencer Foundation. Robert invites readers to respond to his framework above by contacting him: robert_baroz@breadnet.middlebury.edu.

BEST COPY AVAILABLE

From the Director

(continued from inside cover)

> language so that they can extend an "olive branch" to their electronic peers. They also learn that how they construct language has everything to do with the most intimate parts of themselves, their ideas, feelings, and responses to other human beings.

John Kissinger's students in Montrose, Colorado, carried out an exchange on Shakespeare's *As You Like It* with the students of Will Cook in Massachusetts. Susanne Wofford of the University of Wisconsin acted as mentor and also had her own students participate in the exchange. John's report stresses some points different from Dean's:

> This was a marvelous example of technology being invisible enough simply to facilitate a kind of communication that would otherwise be impossible: informal, thoughtful, sustained critical discussion among teenagers. Some of this happens in class, but with a teacher moderating a discussion, students have less opportunity really to develop their critical voices. And since the written word was the only access these students had to each other, they were forced to explicate their ideas conscientiously.
>
> One delightful aspect of this exchange was the confidence that the high school students gained in sustaining critical conversation with college students. They got great information about what they might anticipate in the following years, and meanwhile discovered themselves capable of the intellectual demands that they anticipate. In return, I think the college students took great satisfaction in their role as mentors; truly, however, all of the teachers remarked that the students were a nearly equivalent match to each other.
>
> At the end of the conference I videotaped my students performing scenes from the play and speaking closing thoughts; I sent the video to the other two classes. The other teachers designed other activities for closure, and all of us felt that our students had made much more significant contact with *As You Like It* than had our students in previous years.

I have shared some of the experiences that Dean and John describe. My George Washington University students and I participated in a *Jane Eyre* exchange led by Alaska teacher Rosie Roppel in the spring of 1999. We will participate in an exchange on Joyce's *Dubliners* led by Bill Rich in Vermont in early 2000. Even as I write these words, I am involved in a *Heart of Darkness* exchange with three classrooms in South Carolina, led by Ginny DuBose. As I have recently observed high school and middle school students involved in the struggles of interpreting Conrad's difficult text, I have been struck, as Dean and John are in their comments above, by the wide array of factors (the attraction of an "authentic audience," the desire to be well-represented by one's writing, the dynamics of secondary school students writing to college students and professors, etc.) that give real vitality to the student writing that goes on in these exchanges.

I saw much the same thing in one of the most marvelous school visits out of the more than 100 I have made since the entire BLRTN project began, when Dixie Goswami, Rocky Gooch, and I visited Window Rock High School in Fort Defiance, Arizona, on the Navajo Nation in October, 1999. Joy Rutter and Mary Lindenmeyer are two Bread Loaf teachers at the school who have initiated text-based exchanges this year; Joy's exchanges are supported by NEH funding, while Mary's are a part of her BLRTN activities. While we were at the school, Mary's and Joy's AP classes sponsored a parents' night, at which they explained telecommunications exchanges and showed the assembled parents and teachers—and their fellow students—the results of their exchanges. Joy's students concentrated on some preliminary writing that they were doing, discussing cultural stéreotypes with students in far-flung parts of the United States. Mary's students talked of their exchange, on Plato's allegory of the cave from *The Republic*, with Morgan Falkner's students at the other end of Arizona, in Rio Rico, near the Mexican border. Arizona, like the other U. S. states, is currently involved in the implementation of educational standards, and one of the triumphs of the evening was the students' demonstration of how their telecommunications work on BreadNet satisfied requirements of high-order thinking that standards, when they are intelligently conceived, were originally designed to foster.

Other Bread Loaf faculty members have already visited, or will soon visit, the classrooms of teachers carrying out NEH projects. John Fyler of Tufts University recently visited Brad Busbee's school in Ocean Springs, Mississippi, at the conclusion of an exchange on *Beowulf*; John will also visit Gary Montaño's classroom in Carlsbad, New Mexico, in the spring of 2000, at the conclusion of an especially ambitious exchange on the evolution of the epic. Next spring, Carol MacVey of the University of Iowa will visit two teachers whose classrooms are reading and acting *Our Town*, Cora Ducolon in Massachusetts and Maria Roberts in Colorado. Earlier this fall, I had the pleasure of meeting, in Rosie Roppel's Ketchikan, Alaska, living room, the students with whom I had carried out an exchange on *Jane Eyre* last spring.

This wonderful NEH grant will run through the academic year 2000-2001. All teachers attending Bread Loaf in 2000 (except those who have already held these awards) will be eligible to apply for awards this spring. ❦

Voice and the Language of Power in Computer Conferencing: Who Speaks?

by Dean Woodring Blase
Indian Hill High School
Cincinnati, OH

"And now we'll listen tuh a few words uh encouragement from Mrs. Mayor Starks." The burst of applause was cut short by Joe taking the floor himself.

"Thank yuh fuh yo' compliments, but mah wife don't know nothin' 'bout no speech-makin'. She's uh woman and her place is in de home."

—Zora Neale Hurston

IN THE NOVEL *Their Eyes Were Watching God*, by Zora Neal Hurston, Janie is silenced by her husband in the scene quoted above and relegated to her "place," the home. The only voice allowed in this scene is Jody's, the mayor of Eatonville and the man who had promised Janie prosperity but required that she, in turn, remain voiceless. As the novel progresses, Janie finds her voice, meets others who wish to hear it, and eventually rejects the patriarchal model established by Jody, finally telling her entire story to readers of the novel and, in the process, constructing a self that is empowered through language. In the forum of a computer conference in which my students discussed Hurston's novel with other students on line, we found ourselves embroiled in a similar struggle for voice, self-construction, and empowerment through language.

Intrigued by the promise of conducting a computer conference with several classrooms and a university professor who was an expert in Hurston's novel, I eagerly applied for one of the Bread Loaf/NEH grants. These grants enable remote classrooms to read literature and discuss it in an academic environment that is supported by the students' secondary teachers and one university professor, an expert in the work of literature under study.

Hurston's novel was new to our curriculum, having been added to flesh out our requirements in American literature, particularly in twentieth century fiction by African American authors. I had never taught *Their Eyes* before, though I had heard my colleagues say that students had difficulty with the African American dialect in the book's dialogue. The structure of the computer conference, supported by the Bread Loaf/NEH grant, helped me and my students to grasp and appreciate this potentially difficult book. Having an expanded audience to engage in discussion while reading this novel awakened my students' intellectual potential more than any other classroom activity. This was demonstrated by lively classroom discussions, candor among students who had previously been reserved, and profound and detailed written responses to the text, both on line and in class. Moreover, I happily discovered that this "breakthrough" carried momentum beyond the reading of Hurston's novel; for the remainder of the year, students responded to texts on a more mature, intelligent level than they had before the exchange.

The positive changes that I observed in students' attitude and thinking did not occur smoothly and without difficulty, however. In part, these positive changes resulted from students' having to negotiate their understanding of the novel with each other, develop a credible voice in the discourse, and settle disruptions that periodically occurred in the discussion. Exchanging writing with partners is perhaps inherently risky, and the risk seems even more pronounced in an anonymous online medium. Even

Dean Blase, Ohio Rise Bread Loaf Fellow of 1999

though the teachers involved in the exchange reviewed all of the student writing, issues of free speech and appropriate language emerged from the beginning. Prior to this exchange, many of the students had had experience writing in unmonitored "chat rooms" and had used some form of email to communicate with their friends; consequently, the informality of their out-of-class experience moved into our academic exchange before we realized it. These "disruptions" happened on several different levels. While the majority of the BreadNet exchange was constructive in the sense in which BreadNetters articulate it in this magazine, I'd like to focus here on another kind of learning that emerged out of what might be considered a "disruptive" moment that turned into a positive opportunity for teaching my students about the power of language.

As the exchange progressed, periodic use of inappropriate language emerged, and I noticed a corresponding increase in students' awareness of the power of language and, in turn, a kind of "language of power." They

began to understand that the dismissive language Jody used in *Their Eyes* to silence Janie was not all that different from the kinds of language some of the students used on line to silence others or disrupt the academic exchange. For example, two of my female students had written on line to a pair of male students, questioning their negative assumptions about Janie's intelligence, which they had based solely on her use of African American dialect. My students received the following excerpt from the boys in response:

> So, are you two girls hot? . . . I'm not racist but I am classist. I am mostly against poor people who pass up a good education and waste my tax money on drugs, porno and booze instead of buying condoms so they stop popping out poor babies. I think our welfare system is a joke because too many people take advantage of it.

My entire class read the response and began to shout out angered responses. The two girls (Jackie and Sarah) who were responsible for writing back, however, were unsure what to do. They were the ones who were going to have to "represent" themselves through their response, and they didn't want to heighten the disruption initiated by the two boys. The girls were appalled by the fact that the two boys had confirmed their "classist" attitudes. Yet they at first were inclined to respond to the question "So are you two girls hot?" with "flirty" descriptions of their blond, all-American, upper-middle class looks. I stopped them, however, and prompted them to think about why those boys might have written what they did.

"Why do you think those guys would try to hit on you in the middle of that response?" I asked, hoping they would resist the urge to respond to the boys in a typical teenage flirtatious manner.

"They're trying to get us!" Jackie fumed, angry that they had disrespected her so strongly.

"Forget it, I'm not going to play that game. Janie wouldn't," Sarah replied, knowing full well the "games" boys their age might try to play.

"We're not just stupid girls. They can't do that to us."

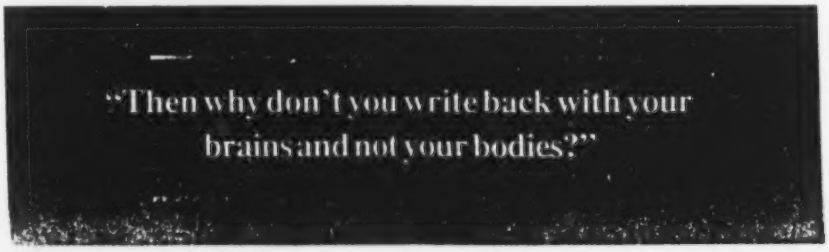
"Then why don't you write back with your brains and not your bodies?" I prompted them. The two saw that the boys were just playing the "gender card" and that addressing their question and describing themselves physically would make them complicit in the boys' assumed gender dominance. They decided instead to follow my suggestion and respond with intellect. For these particular girls, this was a risky choice. One of the girls had already been held back for two years, and the other had struggled for years with her writing and reading skills. Both had been having a good experience with *Their Eyes*, however, identifying with Janie's independence and ability to make decisions for herself. By deciding to write a thoughtful response, these two girls realized their ability to reinvent themselves intellectually on line. Their writing took an enormous step forward; they established metaphorical ways of describing Janie's literacy, and chose passages to illustrate the strength and independence of Janie's voice in ways that could well have described their own experiences in developing an independent voice in this exchange:

> Janie spoke phonetically throughout the story making her voice hard to comprehend but easier to understand the reality, and why she says certain things. . . . Janie doesn't express what she feels often because she always had to refrain herself from opening up to loved ones in her life. . . . You were able to feel more a part of this story and understand where Janie was coming from, her voice was strong in that sense.

Once the girls understood the power that careful language gave them, they gained a greater degree of control over their own writing and improved their ability to "read" and respond to the subtle nuances and implications of their peers' language. These implications sometimes carried a specific tone that was evident to my students, and once we identified those shifts in tone as markers of discourse that was outside "the good of the exchange," my students were able to choose an appropriate method of response. In short, they adjusted their tone to create a response that refocused the exchange on academic concerns.

This learning experience was profound for me as well as my students. Since so much of our learning focused on the content of the emails, I abandoned an earlier plan to do archival research on local literary movements and decided instead to have students write rhetorical analyses of their and their peers' emails. The students responded with enthusiasm, picking up immediately on subtle distinctions in tone, sentence structure, and diction (skills I'd been trying to build all year!). They worked in pairs, digging through stacks of emails to find the best samples to study; color coding passages as they counted adjectives, slang words, "SAT words"; and identifying rhetorical strategies such as questioning, posing theories, and making connections between the

(continued on next page)



BEST COPY AVAILABLE

. . . Who Speaks?

(continued from previous page)

novel and their lives. It was a language arts teacher's dream, and it worked, I believe, because they were examining their own language, not that of some faraway author. And they were discovering results.

My students' findings revealed that word and sentence length, the use of slang and "SAT vocabulary," and the distinctiveness of "voice" in each email determined the relative casualness or formality of the piece. They further found that students tended to write in a more formal style when they were trying to stay focused on the academic, and that they lapsed into informal language when attempting to derail the process. They were then able to link these variations in formality to hierarchies of discourse being established by participants on line. Perhaps most profound, however, was their discovery of the kind of online writing that they valued: relatively brief, correctly and clearly written, and appropriate in tone and humor. They appreciated hearing their partners' voices, especially when those voices reached out and asked to learn about their ideas. My students ended up learning how to write in a whole new genre on line to share ideas, not just "forward" jokes.

What is most interesting to me about the experience was the discovery of what to me seems a new "genre," i.e., online writing. Most of the students involved in this exchange had already been using email in a social realm, carrying out the sort of personal/private literacy described in Margaret J. Finders's *Just Girls: Hidden Literacies and Life in Junior High* (Teachers College, 1997): "the secretive literate practices that lurked about [the] classroom . . . the 'literate underlife.'" Finders goes on to contend that this type of literacy is used to establish social codes in peer groups and is inherently subversive (as are, she argues, notes passed in class, graffiti, and yearbook signings). In the case of our exchange, these "social" markers of discourse, in fact, became coercive, and some students, as I have indicated above, had to learn to resist the efforts of others who attempted to derail the academic intent of the exchange. I suspect that the students who sent "outrageous" emails were primarily concerned with establishing dominance in a new social community; academic concerns were secondary. The exchange in those moments became less about building a community through collaboration of ideas around a common text, and more about assuming control of a community by making highly contentious comments that would draw the conversation away from the text.

This could have been an anomaly, a few students acting out; however, it seems that as students gain more and more of their email experiences outside of school, they will come to computer conferences such as those done on BreadNet with already established conventions of discourse. This will be both an enormous asset and a potential source of discord as we try to maintain telecommunications interconnectivity that encourages responsible academic, social, and individual growth. A large part of our job, therefore, is to help students identify subtleties of discourse and create the kind of voice they want to create. We need to speak as openly with our students about these different types of electronic audiences as we would with "regular" writing assignments. Indeed, the electronic audience is vastly more complex than the relatively narrow, local audiences of academic discourse that existed before networked learning was possible. As we continue to reach across the country and the world through BreadNet, we increasingly need to find out from students what kinds of writing they do with their online friends, and work with them to create modes of writing that will work well in BreadNet exchanges for school. My students found that clarity, strong voice, appropriate humor and tone—when applied to inquiry—worked best for establishing connections across classrooms. They valued moments when their online classroom peers emphasized their ideas by using computer abbreviations, fonts, and colors to break away from traditional writing modes. They also valued new ideas and appreciated when other students congratulated their own hard work and newfound insights.

By providing our students with the tools to examine discourse responsibly, we provide them with a literacy that prepares them for the kinds of communication they will continue to encounter as they move in wider and wider circles of adult discourse. We will help them control who they become when they log onto a networked community. In short, we can give them back the voices that others may seek to silence on line. ❦

Dean Woodring Blase teaches ninth, eleventh, and twelfth grade English in Cincinnati. She has interests in all aspects of language arts, but especially in technology and visual literacy. Currently in her eighth year of teaching, Dean has been a National Board Certified teacher for three years, and she expects to graduate from Bread Loaf in two more summers.

BreadNet Conferencing: A Bridge to Other Places, Other Times

by Brad Busbee
Ocean Springs High School
Ocean Springs, MS

But as to words; they seem to me to affect us in a manner very different from that in which we are affected by natural objects.—Edmund Burke

OCEAN SPRINGS, where I teach high school, sits on a peninsula, snuggled between the Gulf of Mexico, the Biloxi Bay, and a wide bayou, and my students typically have to look hard to see beyond these geographical barriers to the outside world. For students, this place has a tangible reality: the changing hues of light on the Gulf, the oppressive humidity, the brackish pungency of the bay in the summer, and the spicy taste of crawfish or shrimp gumbo. Experience for my students is—as it is with most high school students—about the here and now. So when they read about an extraordinary, remote location like Emily Brontë's "wuthering" Yorkshire, the smells, tastes, and sounds of the Deep South get in the way. The relative isolation of life on the bayou has always been a formidable barrier impeding my students' appreciation of British literature and the time, place, and culture it stems from.

In order to offset this problem, teachers will typically begin with a historical and biographical approach to the writer and the novel, having students read background materials. Sometimes the teacher may bring in pictures or have students do research on their own. Maybe the teacher will show a documentary on the life of the author. Then, after a week of such preliminary notes and presentations, a student will raise his hand and ask a question that reveals he has no idea that the author is British or that England is even a different country. At that moment, the limitations of a seventeen-year-old's experience and his need for tangible explanations become painfully evident to his teacher. Of course, few teachers can chaperon the class to Yorkshire to wander on the moors, smell the heather, or walk about town. So what's the solution?

I found the answer through teaching a unit that combined British novel, film, and communications technology. The technical component of the unit allowed my students to interact with Ms. Kate Flint, a professor at Bread Loaf and at Oxford University, and an expert in Victorian literature, art, and film. Using BreadNet computer conferencing technology, my students and I studied the usual background information, read *Wuthering Heights*, and watched two film versions of the novel, all the while carrying on a dialogue with Ms. Flint. The project was supported by a Bread Loaf/NEH grant that enables teachers and their students in remote places to study literature together on line under the tutorship of a professor who is an authority in the work under study.

I was fortunate to have Ms. Flint, who teaches a course titled "Fiction in Film," as a continual source of guidance. When my students began reading Brontë's novel, they moaned and groaned that they had no idea what was happening. I showed them pictures and films of the Yorkshire landscape and provided them detailed history on the Industrial Revolution and biographical information on the Brontës. They looked at me with little interest and continued to ask the same questions. In frustration I asked each student to bring in questions, funda-

Students at Ocean Springs High School dramatizing a scene from Emily Brontë's novel *Wuthering Heights*

(continued on next page)

A Bridge to Other Places . . .

(continued from previous page)

mental ones, not obvious questions, about Emily Brontë's 1847 England. The next day in class, I sent these questions, and a few of my own, by BreadNet, to Ms. Flint. Her responses were personal, clear, and interesting. Ms. Flint had an intuitive insight into what an American teenager might want to know about Emily Brontë's life, her surroundings, her fears. Suddenly, my students seemed to understand. There was something magical about having a real English woman's immediate response to our questions.

At Ms. Flint's suggestion, my students listened to classical music such as Handel, Strauss, and Mendelssohn (Ms. Flint pointed out that Brontë surely learned to play Handel at her piano). They viewed prints of paintings such as John Martin's *Belshazzar's Feast* and *Joshua Commanding the Sun* and Thomas Girtin's paintings of the Yorkshire countryside. In this way my students began to imagine Brontë's life and the European culture of her time. Suddenly, artistic expressions of eighteenth- and nineteenth-century Europe were before them in many different formats, and they could not avoid absorbing some of it. The novel came to life.

From time to time, while reading, my students would make observations and ask more questions of Ms. Flint, or she would volunteer information that shed light on an otherwise obscure aspect of the novel. Students' reactions to the novel varied, and genuine debate arose from time to time. As planned in our unit, with the completion of the novel, I divided the book into scenes and had students determine, by writing screenplays, how they'd translate the text of Brontë's novel into visual expression. Below is an excerpt by several of my students.

Wuthering Heights Screenplay of Chapter Seventeen: "The Hindley-Heathcliff Bloody Wrestling Match and Isabella's Escape"
—by Melanie Gloede, Jodie Tran, Candace Woechan, Candace Cox, and Teri Schulpius

Camera pans across scenery outside of the house, with wildly blowing snow, as a dark figure approaches the house. Camera slowly zooms into the window and focuses upon two dark figures silhouetted by the fireplace, stops at fireplace, and slowly pans right to reveal Isabella and Hindley relaxing. Isabella appears tranquil reading a book. A sound resembling the shaking of a latch startles Isabella, causing her to tense up.

Isabella: *(looking at Hindley in anxiety)* Heathcliff doth approach! Shall we leave the front door unlocked?

Hindley: *(with a mischievous look on his face, gets up and locks the door)* I ain't lettin' him in! He can catch his death of cold for all I care! *(His face brightens with an upcoming idea. Hindley reaches into his overcoat and pulls out a makeshift gun.)*

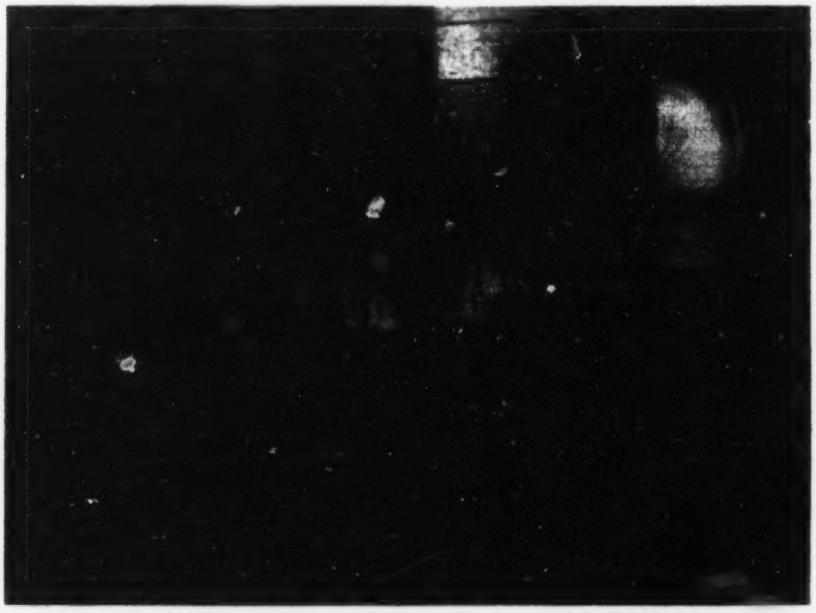
Isabella: *(with a frightened look on her face)* What is that for?!

Hindley: *(with a crazed look on his face)* You and I both know Heathcliff deserves to die; all I ask of you is to disappear and never return. For no one shall know the evil deed that I will do tonight.

Heathcliff: LET ME IN!!

Isabella: *(frightened by the news, runs to the window to warn Heathcliff)* If you don't want to die, then begone with you. For Hindley is intent upon ending your life this very night.

Heathcliff: *(breaks through the window)* I will not be locked out of my own home. Let him try his worst, he will never get the best of me.



Brad Busbee (right) working with students on their screenplays of selected chapters of *Wuthering Heights*. Bread Loaf and Oxford professor Kate Flint assisted Brad's students via BreadNet.

Camera backs out and captures everyone in the following scene.

Hindley: *(charging at Heathcliff like a crazed bull)* BEGONE! YOU DEMON!

Isabella shrieks and faints.

Heathcliff: *(jumping on Hindley and beating him unmercifully)* This will teach you not to keep me out of my own home!

Hindley passes out. Heathcliff stops the beating. As Heathcliff drags Hindley upstairs, Isabella regains consciousness and flees into the night never to be seen again. Camera follows Isabella for a while and fades to black as she disappears.

Translating the novel into dialogue and stage directions required the students to think closely about characters' motivations and the cause-and-effect elements of the plot. Other subtle aspects of the novel were discussed as well. For example, they asked, "Does the audience know the story?" "What famous actor would we get to play Catherine Earnshaw?" "When should the camera focus in on Heathcliff's hands?" "How can we show that two years have passed?" And most important, "Do you think that Brontë would have filmed it this way?"

Ms. Flint read our screenplays and asked other questions the students had not considered. Three students recreated a preposterously violent scene with trite dialogue and silly blocking that invoked a great deal of Ms. Flint's attention. She responded to the students, "Extreme feelings (or your characters) are on the edge of the absurd, and it might be worthwhile thinking about where, and why, one can find the absolutely dreadful very funny." The students reread the chapter in the novel and then read their screenplay aloud. Ms. Flint's comments led to a timely and fruitful discussion of the function of dark humor. Finally, Ms. Flint asked us to think about how the screenplays would have to be different if they were set in contemporary Mississippi. Would they work? Students saw for the first time that language in the novel (and in their screenplays) was entirely dependent on cultural contexts. "We've got a lot to learn," said one student.

The next step in our project involved viewing William Goldwin's 1939 film *Wuthering Heights*. Having had Ms. Flint's help to see the novel as a product of its culture, the students were prepared to view the film, which was produced during the Depression, as a document of U. S. culture at that time. Looking at the costumes and Hollywood backdrops and listening to actors' weak efforts at a Yorkshire dialect, my students questioned why certain changes were made in the plot. Through our discussion of U. S. history and culture of the 1930s, students realized the tone of the film version of the novel had to be altered to suit the contemporary audience, its place and time. One student wrote, "Maybe no one in the late thirties wants to see a dark, hateful story of revenge with a not-so-tidy theme at its end. Perhaps people in the thirties wanted to escape the tough world when they walked into a cinema."

But the most subtle understanding of the novel came through viewing Ralph Fiennes's 1994 film rendition of it. Students were no longer looking for discrepancies between the language of the film and the novel; they were evaluating Fiennes's translation of text into images and making sophisticated judgments about the film. I found film reviews written just after the premiere of this modern interpretation of *Wuthering Heights* and distributed them to my students. An engaging, substantive discussion ensued.

Analyzing Fiennes's translation of Brontë's text into images helped us realize how important the physical aspects of place are in creating an accurate translation. Literary concepts such as mood and tone, which the novelist conveys with words, must be conveyed by the filmmaker through images, shadows, and light. Conversely, analyzing filmmaking concepts, such as lighting and soundtracking, helped to shed light on how the novelist communicates the feelings of characters in a certain time and place. Before now, I had taken for granted that showing films somehow augmented students' understanding of a novel, but Ms. Flint's expertise in film and fiction helped to show my students, and me, how difficult and complicated it is to remove oneself from one's setting and imagine life in faraway locations in strange cultures long ago.

Finally, through this project with Ms. Flint, a common phrase kept coming up: a picture is worth a thousand words. In fact, students kept repeating it. I believe my students had come to realize that pictures, as Edmund Burke put it, "give realistic renditions," whereas words render reality and feelings as well. In our isolated classrooms in the Deep South, it can be extremely difficult to acquaint students with the feelings of those who lived long ago in a different culture, thousands of miles away. This experience of linking my classroom to a thoughtful professor in England, who had intimate and firsthand knowledge of the culture of a book we were studying, gave students a reason to look within themselves and discover a desire to learn about and empathize with characters from other places, other times. ❦

A 1999 Bread Loaf graduate, Brad Busbee teaches senior English in Ocean Springs, Mississippi. He is the current state moderator for the Mississippi Bread Loaf Rural Teacher Network.

BEST COPY AVAILABLE

The Face of Lawrence: Integrating Photography and Writing

by Mary O'Brien Guerrero
H. K. Oliver School
Lawrence, MA

A FEW YEARS ago I taught a summer school program for Latino children about the history of Lawrence, a mill town in Massachusetts where I've lived for sixteen years. I had big plans! We would learn about the many immigrant groups who came to work in the textile mills that were booming here in the early 1900s. We would learn about the great Bread and Roses Strike, which helped create federal laws to improve the rights of workers. We would learn about the many cultural contributions that immigrants have made to this town and this state.

I began the class with a simple question. "What is Lawrence to you?" I was shocked by the answers: "Lawrence is full of drug dealers." "Everybody steals." "Everyone's on welfare." I never expected to hear young students express such prejudice against their own community and its people, and even themselves. Dumbfounded at first, I asked the children if *they* were members of gangs or sold drugs.

"Of course not," they said.

"So, why do you say 'everyone'? I live in Lawrence, and *I'm* not a drug dealer."

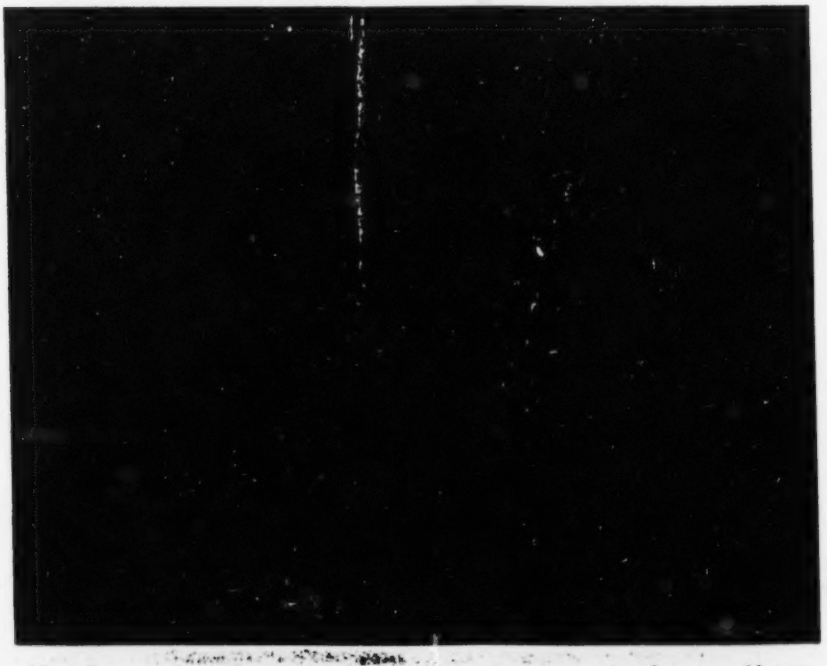
"That's just the way it is," they shrugged. "We can't do anything about it."

Lawrence, a city of only seven square miles, has always been a city of immigrants surrounded by more affluent suburbs, from the Irish and the Italians who arrived in the mid-nineteenth century to the current newcomers from the Caribbean, Southeast Asia, and the Middle East. To me, the history of Lawrence is about the proud struggle of many people.

As a bilingual first grade teacher, therefore, I want to help my students overcome negative stereotypical views of their home town. I want to help them see that creative and hardworking immigrants have succeeded in building small businesses and have contributed to the life and the culture of the community. I want to foster students' positive and genuine images of themselves and their new community.

One way I have successfully accomplished these goals is by integrating photography and writing. I was inspired to pursue this way of learning for my students after visiting Addison Gallery at Phillips Academy in Andover to view a photography exhibit assembled by Wendy Ewald. The exhibit included black-and-white photographs taken by students from around the world. The photos included many images from communities in third world countries where the people were living with dignity in environments far more difficult than that of Lawrence. These lovely photos, taken by children, spurred me and some of my colleagues to ask our schoolchildren to do something similar. For many of our students, English is their second language, and we discovered that the humble technology of the camera could serve as a solid stepping-stone to insightful, articulate, and wonderfully detailed writing about their communities in Lawrence.

The project could not have begun without collaboration from many sources. The local Cultural Council (with state arts money) funded the cost of cameras, film, and printing. The Essex Art Center, a local studio with dark rooms, gave our students a



Mary Guerrero's students take photos of important moments, places, and faces in their lives and use the photos as writing prompts. First grader Angelie Vasquez took this photo and writes, "My sister and I sat by the Virgin Mary and said a prayer. Everyday we say a prayer. My cousin took this picture."

chance to meet with professional photographers and to use enlargers to make prints. Julie Bernson, educational outreach director at the Addison Gallery, worked with us through each step of the project.

A student photography project can be as simple as sending a camera home with a student. In this day of Web sites, digitized audio clips, and streaming video, it's easy to forget so basic a technology as the camera when we want to teach students to be reflective.

In the first year of our project, we sent the students from grades one through seven into the community with instructions "to take pictures of anything that represented 'community'" and "to write a short caption to accompany the photo." Some examples of the writing follow. Because of space limitations, I regret we cannot publish all the wonderful student photos that accompany these students' words:

> This is my family. My father goes to work at night. He brought food when he came home.—Luis Moreta, first grader

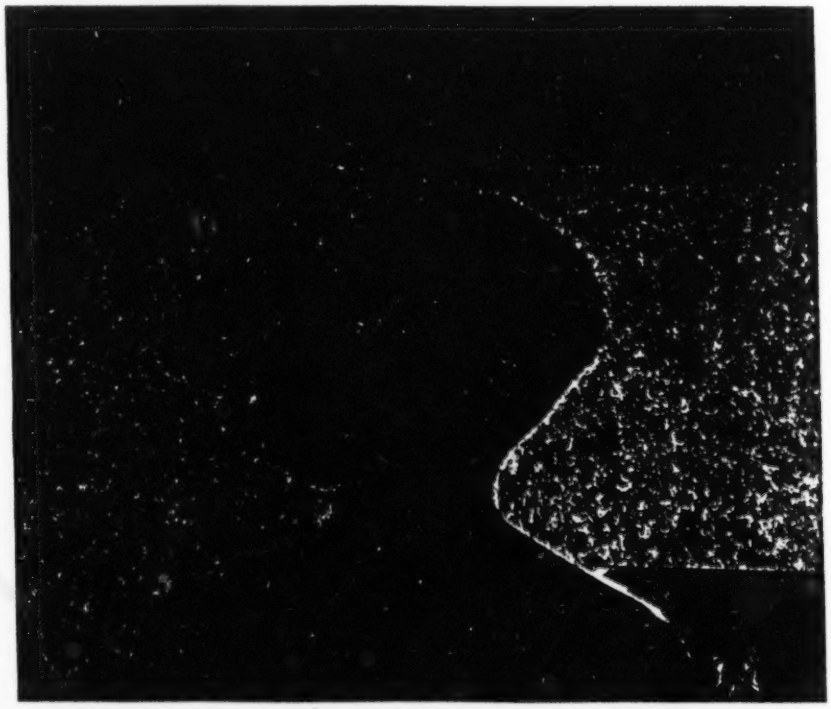
> This is my mom and big brother and some friends. My mom always plays with me. We play cards with my big brother. I always win all the games.—Rafael Cepeda, first grader

> My name is Ismael Campos and this a short story about me and some of the friends I've grown up with. We like to do things that not your everyday kid likes to do. My friends and I have been through tough times together. Our language is polluted and we all live in Lawrence. Don't judge us by how we dress or act. To understand us you have to walk a mile in our shoes, let the truth be known, this is the most real thing I have ever written. If we act like wise guys it's only because we've seen and been through too much.—Ismael Campos, seventh grader

> For this black and white photograph I decided to take a picture of my family. My father wasn't home at that time because he was working. I decided to take the picture even though he wasn't home because it was a project. My family was at the table in one part of the kitchen. My mother had just finished cooking dinner. My sister was with her favorite bird; the bird's name is Cuca. My sister does not like the other bird which is in its cage. My brother is the only son and he is the youngest. I love to eat at the table because it is one of the places we are together.—Claudia De La Cruz, seventh grader

At the end of the project's first year, my colleagues and I compiled our students' photos and writing into a large handmade book, which we

(continued on next page)



Johanny Suero's photo of his brother Alex is an example of the sophisticated work young students can do. Spanish is Johanny's first language, and he chose to write about Alex in Spanish and include a briefer English translation.

"Mi hermano se llama Alex. Yo y mi hermano jugamos juntos. El ve a la Usurpadora. Yo le digo que no vea a la Usurpadora. A mi me gusta ver a mi hermano. Cuando mi hermano sea grande quiere ser un astronauta. En Santo Domingo mi hermano y yo nos bañabamos en el rio. Jugabamos juntos en Santo Domingo. Yo quiero a mi hermano. Me gusta como es. A el le gusta ir a la piscina. Le gusta andar por la ciudad. Le gusta jugar basketball conmigo. Ese es mi hermano. El me quiere a mi y yo lo quiero a el. A el le gusta ver a mi papa trabajando. A el le gusta montar bicicleta. Le gusta Santo Domingo. Le gusta comer arroz and carne."

"Alex is my brother. I love how he is. He wants to go to the Dominican Republic. My brother and I play together. He wants to be an astronaut when he grows up. My brother is special to me."

The Face of Lawrence . . .

(continued from previous page)

submitted to the New England Museum Association's Publication Design Contest in 1998. We were delighted when it won first prize.

In the second year, in an attempt to take students beyond a general overview of their community, teachers chose themes according to grade level and curriculum. For example, those studying geometry took photos of local architecture and created equations to analyze the structures. Others took photos of houses in Lawrence and wrote short histories of the people who lived in them. Yet others photographed panoramas of their favorite places in the city. Some of the accompanying writing from our second year in the photography/writing project follows:

> This house is located on Thorndike Street. It has 21 windows and was built in 1909. It has a lot of interesting features, including geometrical shapes. It's made out of bricks, wood, pipes and glass. It has different shapes, such as triangles, rectangles, trapezoids, lattice work and squares. The triangles form the shape of the roof. The squares are on the stairs and on the windows. The lattice work is on the left going up the stairs. The quadrilateral is on top of the roof, and the trapezoids are on top of the porch.—Josue Ramirez, Henry Taveras, Maria Cruz, Arlin Hernandez, seventh graders

> My favorite place is my school. I love my school. You can play with the teachers. The teachers are very, very beautiful. I feel happy when I am in school. I feel that I am at home. It is like a home because it has people and I am one of them. I call the school my house because that is where I live. My friends are like my brothers and sisters. They play with me. My school is big like the sky. My school is huge like the World. When I am at home I cry because I want to go to school. My teacher is like a mother for me and I am like a daughter for my teacher. My school is special.—Christine Vazquez, second grader

> My favorite place is my backyard because it has trees and grass. I hear a car passing by. There is my window, there is my mom too. There is my shadow. It is black. There is my grandmother's house. I smell a steak and rice cooking. There is the sun that looks like a shooting star. I feel happy. I see a leaf. I see my father's car. My friends and I play in my backyard. Everyday I go to my yard to do my homework. . . . I love my backyard.—Jonathan Camacho, second grader

> The library is the best place to go during the weekdays. The library is comfortable and there are a lot of books to read. When I go to the library, I feel peaceful and smart. In this place I read books, do homework, and work on projects. I like going there on most days. . . . The library is a nice place. There are computers that you could use to search on the Internet. It has three floors. The people at the library are very nice. This is a nice place to read. When I go to the library, I feel that I am very smart and I know how to read. I feel happy.—Luis Castro, sixth grader

In our third year of the project, we chose the theme "Faces of Lawrence." The children's photos have improved each year, and the faces they have captured on film this year and the words they have written to accompany the images have sometimes been stunning, as is Johanny Suero's photo included here.

After almost two years of doing this project, students have developed an acute sense of audience, knowing that people in the community will be viewing and reading their work. As a result, I have observed the subjects of their photos become more compelling and their writing become more thoughtful and articulate, sometimes even insightful and wise. Having an audience in the community that visits the students' photography exhibit, reads the short essays and captions, and responds to the book we compile is a great motivator for the students to do their best. In my view, however, the most important audience is the students themselves. They reflect on their own self-image, they reassess their place in a society that often neither sees nor values them for who they are. And the students get the chance to re-create their culture, their traditions, their people, their lives, their very selves.

When Raghed Nakkoul, who worked on the photography books in second and third grade, was asked if these projects changed her opinion of Lawrence, I believe she spoke for many of her classmates when she said, "Lawrence got bigger." Of course, the size of our town didn't change, nor did the population. What grew in Raghed's eyes was the diversity of the people and her appreciation for the people who make their lives here. ❦

Mary O'Brien Guerrero is a first grade bilingual teacher in Lawrence, Massachusetts. She is a 1997 alumna of the Andover/Bread Loaf Writing Workshop, and she attended the Bread Loaf School of English in 1999.

BEST COPY AVAILABLE

Beyond Chat Rooms and Listserves

by Dixie Goswami
BLRTN Coordinator
Bread Loaf School of English
Middlebury College
Middlebury, VT

ON OCTOBER 21, Bread Loaf Director Jim Maddox, BLRTN Telecommunications Director Rocky Gooch, and I visited Window Rock High School on the Navajo Reservation in Arizona. Our hosts were Joy Rutter and Mary Lindenmeyer (teachers at the school and members of BLRTN), their students, and their principal, Joe Gill. It was a busy day: the young people were putting the finishing touches on presentations they would make that evening to their families, other teachers, and interested members of the community. We watched as they reviewed their BreadNet exchanges.

Mary and her students had been reading Plato's allegory of the cave, from *The Republic*, and had just completed some lively conversations on line about the nature of reality, with Morgan Falkner's students at Rio Rico High School, also in Arizona. Joy and her students had been introducing themselves on line before reading and responding to *Fools Crow*, a novel by James Welch, which they were studying along with Maria Offer in Stebbins, Alaska, and her students; Barbara Pearlman and her students in Truth or Consequences, New Mexico; and Lucy Maddox, Georgetown University professor and Bread Loaf faculty member. The young people at Window Rock conferred with each other and with their teachers, coached each other, and rehearsed—mindful that they'd have to provide a lot of context for an audience unfamiliar with their literature exchanges on line and the Bread Loaf Rural Teacher Network.

That night about 40 people showed up at the school library for pizza and presentations. Ananda Das, a senior, introduced Jim Maddox, who had the somewhat daunting task of describing Bread Loaf, the Rural Teacher Network, and the Window Rock High School/BLRTN connection in ten minutes. Then Rocky turned the lights down low and the BreadNet desktop appeared on the big screen. Several students, led by Erica Damon, Shundeen Cadman, Shayne Nez, and Sheldon Burnside, took us to their BreadNet conferences on line and explained to us how their reading of demanding literary texts was enriched by the conversations—lively conversations—with faraway peers. They showed us how their writing changed, and often improved, as they struggled to make their meaning clear to their BreadNet partners. They explained to us that learning to respect different perspectives and interpretations of literature added a new dimension to their reading—and that it wasn't always easy. Parents and teachers commented and asked questions about the value of these exchanges, academically and otherwise. They pressed us about the extent to which student writing on BreadNet is read critically by teachers and asked for assurances that their children would not receive (or send) inappropriate messages.

> We find ourselves redefining literacy, discovering new forms of social connection, and noticing that young people think and write critically and analytically when they care about issues, texts, and their readers.

The implications of the ways teachers like Mary and Joy and their students and many other rural teachers and students are using BreadNet as a grass-roots electronic communication tool go far beyond chat rooms, pen pals, and listserves. In fact, classroom exchanges on line range widely, from problem-solving projects to shared inquiries to editing and publishing projects to drama collaboratives to mentoring arrangements and to literature and writing discussion groups. The BLRTN is flexible, dynamic, and responsive to changing needs, interests, and relationships. As members of this small-scale network, we find ourselves redefining literacy, discovering new forms of social connection, and noticing that many young people think and write critically and analytically when they care about issues, texts, and their readers—and when there is a rich, cultural context for their correspondence. Currently, about 6,000 rural students are actively engaged in reading, writing, researching, and publishing projects led by rural teachers on BreadNet. About 250 high school students are enrolled in credit-bearing high school English courses conducted as partnerships on BreadNet.

Although some rural schools now have Internet connections and equipment that work most of the time, we know that the gap is widening between the haves and have-nots, mostly along racial, ethnic, and economic lines. When they have access and support, they use their histories, literatures, and places to connect with the broader world of knowledge and ideas. ❦

BEST COPY AVAILABLE

The World Outside and *The Island Within*

by Anne Gardner
Georgetown High School
Georgetown, SC

FOR LONGER than it has been fashionable, I have been fascinated with the idea of a global village. This idea first entered my mind as I reflected on *Habitat*, essentially a postmodern apartment complex designed by Moshe Safdie and built for the 1967 World's Fair Exposition in Montreal. Each apartment consisted of prefabricated boxes stacked in layers and at right angles to each other. Each entry was private, and the structure had a series of open spaces, all of which produced a privacy uncharacteristic of apartment buildings. In *Habitat*, it was possible, therefore, to be part of a community yet enter into the activity of that community only when one desired. This structure seems to capture the essence of how telecommunications technology virtually creates and sustains a global village: it is possible to live physically isolated from others yet feasible through telecommunications to enter into the activity of a community. This connectivity is the source of my current enthusiasm for introducing students to telecommunications.

In early 1998, Greg Imbur, a colleague of mine from the Bread Loaf School of English, applied for and received an NEH grant to initiate a computer conference that he named The Island Within, after Richard Nelson's book of the same title. Greg's vision was to engage students from various parts of the world in a computer conference discussion based on ideas in Nelson's book. The book itself is difficult to categorize: it is part philosophy, part personal narrative, part reflection on nature, and part natural history. Paradoxical, thoughtful, and thought-provoking, *The Island Within* challenges a reader to see himself or herself and nature as a single whole and as an interdependent pair. The structure of the text itself mirrors this idea: it is at once a whole text and a series of shorter texts.

During the summer of 1998 while on the Bread Loaf campus, Greg met with prospective participants to plan the details of the exchange. Students in Arizona, New Mexico, Alaska, South Carolina, and Finland would be involved. Others might join later. Students would range in age from eight to eighteen and would come from widely divergent backgrounds, creating a range and scope of discussion that would be unique.

Planning this exchange was an exciting time. My tenth grade students in Georgetown, South Carolina, would have the opportunity to participate in a global community. I expected these students, like most of the students I've taught in recent years in Georgetown, to be reluctant readers and writers. Many would have ability but lack confidence. Some would have difficulty with the so-called "basic skills." Yet I was hopeful because I believed if anything could inspire students' vigorous use of language, this teleconference could. I believed that focusing on a world beyond their immediate experience would help my students come to value others' experience as well as their own.

> Telecommunications technology creates and sustains a global village: it is possible to live physically isolated from others yet feasible to enter into the activity of the community.

For each month of the teleconference, Greg developed a title that reflected a general theme, a list of the specific texts being discussed, a description of some basic goals, and a range of suggested activities to be used in class and on line. As a participant with my students, I've had no greater experience of teleconferencing than in The Island Within Conference.

An example of how students learn to value others' experience and culture while increasing their knowledge of their own culture occurred during an intriguing discussion with Bread Loafer Juanita Lavadie's third graders from the Taos Pueblo in New Mexico. Juanita's students were Taos Indians, and they had written about the celebration of San Geronimo Day at the pueblo. In their writing, they mentioned that clowns are part of the ceremony. Juanita and I had already discussed with each other and with our students the need to be sensitive to cultural and religious differences. We had also discussed the fact that there would be elements of the celebration at the pueblo which could not be discussed with outsiders under any circumstances. Words in some cultures carry very different ideas than they do in other cultures. "Clown" was one such word.

For my students, clowns were characters encountered at circuses; clowns were entertaining, laughable, comical. Yet my students understood from the context of the third graders' descriptions, and from subsequent

online discussion, that the clowns involved in the San Geronimo celebration at the Taos Pueblo were not circus clowns. Still, they had difficulty understanding how clowns could be involved in a ritual of important cultural significance (the details of which were not available to us). I struggled to draw an analogy from my students' experience to illustrate how words and things vary from culture to culture. I tried baptism, a ritual which I thought would be familiar to my students since we live in the "Bible Belt" and since many of them attend or have attended church. Yet even students who had been baptized or had witnessed baptisms had difficulty understanding the cultural symbolism of the act. I tried funerals and marriages, both of which include culturally-based rituals. Students still couldn't see beyond their own culture and understand how these symbolic rituals might seem strange through the eyes of another.

In the midst of our frustration, a student who had graduated came to our classroom for a visit and brought a solution. He was a "hand-shaker." I don't mean the kind of common handshake that we might see businessmen greet each other with. I'm referring to the very complex, ritualized handshaking that I've observed some African American male students greet each other with. I'd become accustomed to seeing this greeting at my high school, and every so often, a student would even teach me his particular handshake. To give the wrong shake to a fellow was an insult, and I worked hard to reproduce the right series of fists, fingers, and slaps. Once it became known that I was willing to learn, I was taught perhaps twenty-five different handshakes by twenty-five different young men. Over the last few years, the practice seems to have waned at the school. I don't know if it has faded out or if it has gone underground, but I miss it. It always seemed to display a manual and mnemonic dexterity that I enjoyed seeing in my students and which I wish I had more of.

As I said, this particular young man, my returning student, was a hand-shaker. And I remembered his shake. Perhaps this was a contemporary ritual, of sorts. True, it doesn't have the weight of centuries of practice behind it, but it has cultural significance. It is personal and private, in the sense that it is as unique as a signature, and although its existence is a matter of public record, the details are closely guarded. Learning the handshake was an honor. I have never seen anyone except African American young men do it, although perhaps other people do. Certainly no one has ever done it with me except those few young men. This is where we began our in-class discussion the following day.

This episode epitomizes the challenge of participating in The Island Within Conference. Even though we shared a language, there were times when the lexicon was insufficient. At times, the failure to communicate was so profound that it left me frustrated and my students skeptical that there was any meaning to be found. Yet, in spite of all this, my students developed a faith in the process of the online exchange. Perhaps they caught it in part from me. But quickly this faith became their own.

What happened did not happen entirely on line; much of what happened was in the classroom. The technological activity of communicating on line was buoyed by extensive and intensive writing in class. Students began to write to other students in the conference in a way in which they would not write for school or for me. Slowly but surely, they began to write for themselves, for the pleasure of it—they just wrote. That was a year of aching fingers, a year of much paper and many pens, a year of White Out by the gallon, a year when words had meaning and created laughter, tears, and more words. The best of the writing was distilled and shared on line with other students participating in the computer conference.

One quiet young man, who was repeating the tenth grade, wrote pages about his inner life. His "island within" contained a sun rising over abandoned buildings, a lonely yellow moon cresting above a chimney, and ghost shadows in the trees at night. He wrote about the ghosts in himself, too. Sometimes his writing went into the computer conference; most times it didn't, because the writing that my students posted on line was only the tip of the iceberg. Their intense and sustained interest in writing was generated by the questions and responses expressed by the far-flung students participating in the exchange. Perhaps this intensive writing would have happened without the computer conference, but I doubt it.

The Island Within Conference produced a body of words that is both one large text and many small texts, like the book on which it is based. The transcript of student writing is a story of inner and outer landscapes of many individuals. This kind of communication opens up a wide variety of possibilities within the classroom, and within the lives of our students. The impassioned commitment I have to teleconferencing grows not merely from an appreciation of the Internet's ability to provide convenient and timely information; my commitment grows out of my hope that networked learning will help support the growth of students as thinkers, writers, and individuals who make up a global community. ❦

Anne Gardner attended Bread Loaf for three years as a DeWitt Wallace-Reader's Digest Fellow, earning an M. A. in 1999. She teaches a BreadNet course at Georgetown High School in Georgetown, South Carolina.

BEST COPY AVAILABLE

Creating Community with Visual Technology

by Renee Evans
Crownpoint High School
Crownpoint, NM

FINDING SCHOOL assignments that students value is challenging—fresh, authentic assignments that give students something that will be useful outside of the classroom, in the community, in the job market, and in the world. Since I teach Navajo students and the reservation can seem very remote at times, I'm especially interested in providing my students with opportunities to engage with others beyond the four walls of the classroom. I use computer conferencing technology on Bread Loaf's electronic network, BreadNet, when I connect my classroom to others around the country, creating community across the boundaries of space. After successful experiences with computer technology, I jumped at the chance last spring to work with video technology to provide new challenging assignments for my students.

Early in the semester, a drug counselor from Indian Health Services (IHS) approached me with an interest in making an educational/preventative video about the dangers of using inhalants—something that could be used to educate and inform the youth in the community. IHS would supply the equipment, and they would provide a video production team to work with students to do the editing. This proposal, I knew, would allow me to create a meaningful context for learning for my students.

I presented the project to my speech class (grades 9-12). Students had already written and performed several speeches in class, and I thought they were ready to take on a real-world project. My excitement was infectious, and students were eager to begin the project. In our first brainstorming session the students listened intently, offered ideas, and asked questions. Was inhalant use a problem? We listened as individuals shared insight into drug use in our school and our community. In a show of hands we discovered that everyone had known someone who had used inhalants. We brainstormed the different ways we could present the information on a video—without being "preachy" or boring. We wanted our video to be good, not only for ourselves, but also for IHS and the other students in the school. Through further discussions, we decided to use dramatizations mixed with facts. The next step was to find those facts.

The students had a mission—not an abstract idea but a purpose. Students located and researched pamphlets, books, and articles, piling them onto my desk. They found every piece of literature in the school and much more on the Internet. Some students wrote reports. All this work in only three class periods! Was I dreaming? Were my students on task, producing more work than I had asked for? The camera hadn't even been taken out of its case yet.

When the research was completed, the students met for a relaxed roundtable discussion and shared their findings. We learned everything about inhaling: users sniff or "huff" (through the nose or mouth) household products like hair spray, cooking spray, glue—the list seemed endless. The products are made all the more dangerous because they are easily accessible and cheap. We learned that inhalant use kills brain cells, destroys body organs, and causes sudden sniffing death syndrome. The statistics were alarming. Sixty-five percent of children, many as young as seven, have used inhalants. As we pondered this new information, our commitment grew; we hadn't realized how dangerous inhalants were. We could use the video medium to warn our friends.

Next, the students went to work writing the scripts; some worked collaboratively, others alone. The requirements for the scripts were simple—they had to have at least two characters, and they had to have a beginning, a middle, and an end. I watched from a distance as students discussed and wrote, formulating their ideas and creating characters. As I saw themes developing, I pointed them out:

1) peer pressure;
2) the consequences when one gets caught; and
3) health risks, including sudden sniffing death syndrome.

We set a meeting with IHS counselors to present our plan for the video and show them the scripts, but when the students came to class, the scripts were not finished. I was frustrated and began my "you-have-to-meet-deadlines" lecture. Before I could finish, I realized the students were on the edge of their seats, waiting impatiently for me to stop talking so they could scramble to the computers. When the counselors came, the students saved themselves from embarrassment by taking turns orally presenting the premises of the "missing scripts" and the other information about the video. The scripts were finished the next day. I was impressed. IHS was impressed; they were ready

Renee Evans

to authorize my students to use their camera and other equipment.

Michael, a sophomore, was curious about what kind of effects we could create in the video. We observed several possibilities as a producer demonstrated how to load clips into the computer, add music digitally, and overlay special effects, including fade-ins, printed text, slow motion, and images. The camera was also digital. Enticed by the sophisticated equipment, Michael volunteered to read the user manual and be our camera operator.

On the way home I asked, "Okay guys, what did we learn?"

"There are different kinds of camera shots: wide angle, medium wide, close-up and medium close-up," stated Jolene.

Jon-ty added, "Now we have to add them to the scripts."

Crownpoint students Christyanna Chischillie and Michael Burgess editing video in the studio

Shanell and Becky, our student actors, were confident they could perform their roles seriously. I began to see my students as professionals working on a project with real meaning. They too sensed that this project gave them an opportunity to reinvent themselves as students and workers.

Several students began closely examining the programs they watch on TV at home, creating a taxonomy of different camera angles that we applied to the scripts. In rewriting the scripts, we simulated camera angles to determine effective shots. Later, one student said this was her favorite part of the project. "It made me want to start filming that day," she said.

The first day of filming went well. The second day, however, turned into a practical lesson on teamwork and patience. Technical difficulties interfered. Learning how to set up a scene and dealing with lighting and sound took more time than we had expected. Before we knew what had happened, the day was over and we hadn't filmed the hallway scenes. I brought them together and asked my familiar question, "Okay, what have we learned?"

Kayla said, "Technology takes time."

"We need to pay attention to the details, like if there is a glare from the windows," suggested Robin. We agreed we had to work as a team, and the rest of the filming went more smoothly. We filmed three skits in time to present the video to the student body on the last day of classes.

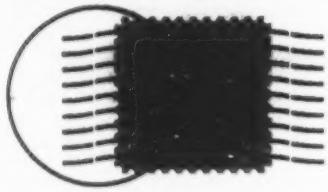
After completing the filming, we visited the video production offices at IHS again to edit the tape into a video. Students collaborated with the producer to determine the order in which the clips would appear on the video. Students went into the sound booth to listen to and choose the music for sections of the video. Using digital technology, the producer incorporated all the students' ideas into the video, and the next day students and parents gathered at my house for a preview party. We watched the video over and over. We laughed at our mistakes, asked ourselves what we learned, complimented each other for our successes, and even cried at the sadness of the final scene. Students were proud and ready to share it with our friends. The next day the whole school gathered in front of the TVs to watch our video.

While students worked on this project, they were absorbed in the process, which seemed new to them. But working on the video actually engaged students in skills that are widely recognized as important ones to master in high school: students employed research skills, analyzed statistical data, wrote creatively and clearly, communicated orally and in writing, managed time, cooperated, solved problems, and performed professionally. Furthermore, the students conceived, designed, and completed a valued product for our community, gaining self-esteem and learning patience—skills and lessons that will prove invaluable in the world beyond our classroom. While building community within our classroom and our school, the students contributed their services to the local community.

The overall response of the school and community was positive—so positive, in fact, that we are making another video this year. Our theme is prevention of drunk driving. Also, many of the student actors in the video have been recognized by people from other schools all over the state. Recently, we attended a safety fair and presented our video. This project is opening doors for my students beyond our school and community. Use of technology doesn't automatically improve student performance or attitude. It's what students do with technology that counts. As technology changes how work gets done in the workplace, it makes sense to create learning contexts for our students that will prepare them to adapt smoothly to those changes. ❦

Renee Evans has been teaching near the Navajo Nation for three years. In her spare time she writes, studies films, and spends time with her daughter, Devynn.

A Letter from the Classroom: Idalia, Colorado



by Lucille Rossbach
and Writing Lab Students
Idalia High School
Idalia, CO

WE WOULD LIKE to share our experience with using AlphaSmarts as an answer to the computer shortages experienced by many small rural schools.

We first considered using these portable keyboards after a new class was offered at Idalia High School last year. "Writing Lab" sounded interesting because we thought we would be using computers to write. Ten of us enrolled in the class. But two days before school started, another class was given priority use for the only computer lab in our school. Needless to say, we were disappointed.

But with the help of our teacher, Mrs. Rossbach, we considered our options. Requesting the district to buy more computers was not an option. We are a small high school in rural Colorado (only sixty-four students), and budget limitations are always a problem. We checked with other teachers to see if any had computers they wouldn't be using during the period our class met. Each of us was often able to find a computer to use during class; but Mrs. Rossbach, in order to keep track of all of us, was having to run from room to room and even back and forth between our school building and the computer lab (in a building north of the school) when one or two computers were available out there. We had to find a better option.

Our solution surfaced when Mrs. Rossbach wondered if we could get some grant money to buy portable keyboards. That wish resulted in our receiving enough money from two grants to buy twenty AlphaSmarts. And we found them so valuable that we often chose to use them rather than go to the computer lab, even when it was available. As a result, we hope the following information will help other students and teachers who might not have access to enough computers for their writing projects.

Just what is an AlphaSmart? It is a small, two-pound keyboard that can save a total of about eighty pages of text. It measures twelve inches by nine inches and is about two inches in height. It shows four lines of script in the window and has eight digital folders to store text. Stored text can later be downloaded to almost any Macintosh or PC or transferred directly to a printer.

What are the benefits of using the portable keyboards? First, they are fairly inexpensive. Ken, one of our class members, researched several different companies selling the keyboards and found that individual prices ranged from $225 to $300. When he called some of those companies, he found we could get discounts if we ordered a certain quantity. One company gave them to us for just under $200 each. We believe our funders were convinced to give us our grants because these keyboards are an effective alternative to purchasing expensive computers.

Second, the keyboards are always available. We don't have to wait for school computers to be available before we could continue our projects. In addition, Autumn says, "The benefit of an AlphaSmart is that it's right there for you to use. You don't have to log on to the network or go into a program. You just turn it on, push a file key, and your text is there."

A third benefit of the keyboards is that their small size allows much mobility and accessibility. Tara says one is "easy to pack and you can always have it with you." Khanh adds, "Sometimes ideas just leap on you and you have to be ready to write them down wherever you

Idalia students with their teacher, Lucille Rossbach: (front row) Laura Ramseier, Autumn Terrell, Sara Wright; (middle row) Cody Minor, Daria Richards, Lucille Rossbach, Tara Lengel; (back row) Dillon Sherry, Khanh Chim, Tim Devlin, Ben Brenner.

are; the portable AlphaSmarts are always handy to work on." We especially enjoyed being able to sit anywhere and type: at a table, in a bean bag, on our bed, or in an easy chair. Students could even take one on family trips and type away in the back seat of the car.

Fourth, because they were always available, Mrs. Rossbach was happy because we all learned to compose on a keyboard. Before, many of us always wrote our text in longhand and then typed it into a computer. Cody notes that they also "save much time because . . . one can type notes directly into the word processor." Dillon found them to be "extremely helpful for a student who takes notes outside of the classroom."

How did we use the keyboards? First, we interviewed members of our community to tape some of the stories and history of Idalia. After that we transcribed our taped interviews into the keyboards. Then we used those notes to compose our stories and essays.

Sara especially appreciated being able to check out a keyboard because she didn't have a computer at home. Right-handed Tim has recently been carrying one from class to class to take notes and do writing assignments because he ended up with a cast on his right arm. And Darla noted one more advantage: "They are small and you can store them anywhere." One AlphaSmart takes up about as much room as a medium-size textbook.

We have found the company to be very cooperative in addressing problems, but in reality we have only had two problems. When we first received our AlphaSmarts, two of them were not saving information correctly; the company replaced them immediately with no questions asked. Then, too, the batteries we received seemed to be ineffective, so the company immediately sent us forty new batteries.

But are there any negative aspects of using these portable keyboards? Tim says, "On the downside, it doesn't format your writing for you." Text has to be downloaded onto a computer for formatting, but it often takes less than a minute to download about ten pages of text. In addition, Laura noted that not having a full screen is a problem because one can't see the layout of a page. She also noted the limitations of font size and style. All agreed that the spellchecker is limited and very slow, although checking spelling could be done after downloading the text into a computer. And, of course, the cost of batteries needs to be considered; but most of us used only three AA batteries without recharging for about 250 hours of work!

How did we use the keyboards? We found them most useful for the writing lab project we had chosen to do. First, we interviewed members of our community to tape record some of the stories and history of Idalia. After that we transcribed our taped interviews into the keyboards. Then we used those notes to compose our stories and essays for our published book, *Gusts of Dust* (for a copy, contact Lucille Rossbach, Idalia High School, P.O. Box 40, Idalia CO 80735; $12.95, plus $3 for shipping and handling).

Another project we especially enjoyed, after our book went to the printers, involved our third graders, whose classroom is at the other end of our school building. They had taken a one-day field trip to Denver, one hundred and fifty miles west of us, to visit the Denver Zoo and the IMAX Theater. The next day, they came to our classroom and paired up with us. Some of us stayed in the classroom; others went outside to sit on the lawn. Each third grader told about the field trip to his or her partner, who typed the story into one of the portable keyboards. Then we downloaded our texts into a computer and printed copies so each third grader could take his or her story home.

Because we had more keyboards than we needed for our Writing Lab, students from other classes also used them for taking notes, doing short writing assignments, or checking them out for use at home. We think it would be most helpful if a keyboard were available to every student in school. The portability of the keyboards has made writing a ubiquitous activity at our school.

At the risk of sounding like "PR guys for AlphaSmarts," we must add that we know other keyboards similar to the AlphaSmarts are available. But we chose them because of their three-year warranty and the favorable reports we had received from other schools that had been using them for a number of years. The most convincing report, and one which we will confirm, is that they appear to be indestructible.

We hope our experience will be helpful to you. Please write to us at P.O. Box 40, Idalia, CO 80735, or contact our teacher on BreadNet, if you have any questions.

Lucille Rossbach has taught at Idalia High School for the last ten years. She's also taught in Iowa, Kansas, and Bennet, Colorado. Her work has been featured in several Foxfire publications, and she was awarded the Foxfire Exemplary Classroom Award at the 1999 Foxfire National Conference.

BEST COPY AVAILABLE

Bread Loaf
Rural Teacher Network

Bread Loaf Rural Teacher Fellows

Since 1993, the following rural teachers have received fellowships to study at the Bread Loaf School of English through generous support of the DeWitt Wallace-Reader's Digest Fund, the Educational Foundation of America, the Annenberg Rural Challenge, the Alaska Department of Education, and Middlebury College.

FELLOW	SCHOOL	SCHOOL ADDRESS
Alaska		
Christa Bruce	Schoenbar Middle School	217 Schoenbar Rd., Ketchikan AK 99901
Patricia Carlson	Lathrop High School	901 Airport Way, Fairbanks AK 99701
Scott Christian	University of Alaska-Southeast	Bill Ray Center, 1108 F St., Juneau AK 99801
JoAnn Ross Cunningham	Haines High School	P.O. Box 1289, Haines AK 99827
Shona DeVolld	Kenai Central High School	9583 Kenai Spur Hwy., Kenai AK 99611
Samantha Dunaway	Nome Beltz High School	P.O. Box 131, Nome AK 99762
Hugh C. Dyment	Bethel Alternative Boarding School	P.O. Box 1858, Bethel AK 99559
Pauline Evon	Kwethluk Community School	Kwethluk AK 99621
Patricia Finegan	Schoenbar Middle School	217 Schoenbar Rd., Ketchikan AK 99901
Sue Hardin	Petersburg High School	Box 289, Petersburg AK 99833
Allison Holsten	Palmer High School	1170 W. Arctic, Palmer AK 99645
Fargo Kesey	Martin Olson High School	Golovin AK 99762
David Koehn	(formerly of) Barrow High School	P.O. Box 960, Barrow AK 99723
Joe Koon	Bethel Regional High School	P.O. Box 1211, Bethel AK 99559
Danielle S. Lachance	Hydaburg City Schools	P.O. Box 109, Hydaburg AK 99922
Andrew Lesh	(formerly of) Akiuk Memorial School	Kasigluk AK 99609
Mary Litchard	Ilisagvik College	P.O. Box 749, Barrow AK 99723
Susan McCauley	Glacier View School	HC 03 Box 8454, Palmer AK 99645
Geri McLeod	Glacier Valley Elementary School	10014 Crazy Horse Dr., Juneau AK 99801
Sandra A. McCulloch	Caputnguaq High School	P.O. Box 72, Chefornak AK 99561
Ali Gray McKenna	Juneau Douglas High School	10014 Crazy Horse Dr., Juneau AK 99801
Taylor McKenna	Schoenbar Middle School	217 Schoenbar Rd., Ketchikan AK 99901
Rod Mehrtens	Matanuska-Susitna Borough Schools	125 W. Evergreen, Palmer AK 99645
Norman Milks	Saint George School	1 School St., Saint George AK 99591
Karen Mitchell	University of Alaska-Southeast	11120 Glacier Hwy., Juneau AK 99801
Natasha J. O'Brien	Ketchikan High School	2610 Fourth Ave., Ketchikan AK 99901
Maria Offer	Stebbins School	General Delivery, Stebbins AK 99671
Mary Olsen	Sand Point High School	P.O. Box 269, Sand Point AK 99661
Clare Patton	Revilla High School	3131 Baranof Ave., Ketchikan AK 99901
Prudence Plunkett	Houston Junior/Senior High School	P.O. Box 521060, Big Lake AK 99652
Sandra Porter	Susitna Valley Junior/Senior High School	P.O. Box 807, Talkeetna AK 99676
Rosie Roppel	Ketchikan High School	2610 Fourth Ave., Ketchikan AK 99901
Dianna Saiz	Floyd Dryden Middle School	10014 Crazy Horse Dr., Juneau AK 99801
Sheri Skelton	Shishmaref School	General Delivery, Shishmaref AK 99772
Janet Tracy	East Anchorage High School	4025 E. Northern Lights Blvd., Anchorage AK 99508
Patricia A. Truman	Palmer Middle School	1159 S. Chugach, Palmer AK 99645
Kathleen Trump	Susitna Valley Junior/Senior High School	P.O. Box 807, Talkeetna AK 99676
Tamara VanWyhe	Kenny Lake School	HC 60 Box 224, Copper Center AK 99573
Linda Volkman	Colony Middle School	HC 01 Box 6064, Palmer AK 99645
Trevan Walker	Ketchikan High School	2610 Fourth Ave., Ketchikan AK 99901
Claudia Wallingford	(formerly of) Gruening Middle School	9601 Lee Street, Eagle River AK 99577
Arizona		
Priscilla Aydelott	Monument Valley High School	P.O. Box 337, Kayenta AZ 86033
Timothy Aydelott	Monument Valley High School	P.O. Box 337, Kayenta AZ 86033
Evelyn Begody	Joseph City High School	Joseph City AZ 86032
Sylvia Barlow	Chinle Junior High School	P.O. Box 587, Chinle AZ 86503
Sabra Beck	Marana High School	12000 Emigh Rd., Marana AZ 85653
Kyril Calsoyas	Seba Dalkai School	HC 63 Box H, Winslow AZ 86047
Celia Concannon	Rio Rico High School	1374 W. Frontage Rd., Rio Rico AZ 85648
Jason A. Crossett	Flowing Wells High School	3725 N. Flowing Wells Rd., Tucson AZ 85705
Morgan Falkner	Rio Rico High School	1374 W. Frontage Rd., Rio Rico AZ 85648
Christie Fredericks	Tuba City Public High School	P.O. Box 67, Tuba City AZ 86045
Chad Graff	(formerly of) Monument Valley High School	P.O. Box 337, Kayenta AZ 86033

Arizona (continued)

Karen Humburg	Lowell Middle School	519 Melody Ln., Bisbee AZ 85603
Amethyst Hinton Sainz	Catalina Foothills High School	4300 E. Sunrise Dr., Tucson AZ 85718
Vicki V. Hunt	Peoria High School	11200 N. 83rd Ave., Peoria AZ 85345
M. Heidi Imhof	Patagonia High School	P.O. Box 254, Patagonia AZ 85624
Beverly Jacobs	Marana High School	12000 Emigh Rd., Marana AZ 85653
Nancy Jennings	Ganado Intermediate School	P.O. Box 1757, Ganado AZ 86505
Rex Lee Jim	Dine College	Tsaile AZ 86556
Cecelia Lewis	Tombstone High School	P.O. Box 1000, Tombstone AZ 85638-1000
Mary Lindenmeyer	Window Rock High School	P.O. Box 559, Fort Defiance AZ 86504
Jill Loveless	Globe Junior High School	501 E. Ash St., Globe AZ 85501
James Lujan	Ganado Intermediate School	P.O. Box 1757, Ganado AZ 86505
Paisley McGuire	Patagonia High School	P.O. Box 254, Patagonia AZ 85624
Jody K. McNelis	(formerly of) Santa Cruz Valley Union H. S.	9th and Main St., Eloy AZ 85231
Kevin T. McNulty	(formerly of) Calabasas Middle School	220 Lito Galindo, Rio Rico AZ 85648
Janet Olson	(formerly of) Chinle Elementary School	P.O. Box 587, Chinle AZ 86503
Robin Pete	Ganado High School	P.O. Box 1757, Ganado AZ 86505
Tamarah Pfeiffer	Ganado High School	P.O. Box 1757, Ganado AZ 86505
Lois Rodgers	Patagonia High School	P.O. Box 254, Patagonia AZ 85624
Joy Rutter	Window Rock High School	P.O. Box 559, Fort Defiance AZ 86504
Sylvia Saenz	Sierra Vista Middle School	3535 E. Fry Blvd., Sierra Vista AZ 85635
Stephen Schadler	Rio Rico High School	1374 W. Frontage Rd., Rio Rico AZ 85648
Karen Snow	(formerly of) Ganado Primary School	P.O. Box 1757, Ganado AZ 86505
Nan Talahongva	(formerly of) Hopi Junior/Senior High School	P.O. Box 337, Keams Canyon AZ 86034
Judy Tarantino	Ganado Intermediate School	P.O. Box 1757, Ganado AZ 86505
Edward Tompkins	Lake Havasu High School	2675 Palo Verde Blvd., Havasu City AZ 86403
Risa Udall	St. Johns High School	P.O. Box 429, St. Johns AZ 85936
Maria Winfield	Sierra Vista Middle School	3535 E. Fry Blvd., Sierra Vista AZ 85635
John Zembiec	(formerly of) Chinle Junior High School	P.O. Box 587, Chinle AZ 86503

Colorado

Stephen Hanson	Battle Rock Charter School	11247 Road G., Cortez CO 81321
Sonja Horoshko	Battle Rock Charter School	11247 Road G., Cortez CO 81321
Virginia Jaramillo	Guffey Charter School	1459 Main St., Guffey CO 80820
Mary Juzwik	Bridge School	6717 S. Boulder Rd., Boulder CO 80303
John Kissingford	Montrose High School	P.O. Box 10500, Montrose CO 81402
Joanne Labosky	(formerly of) Lake George Charter School	P.O. Box 420, Lake George CO 80827
Nancy Lawson	Montrose High School	P.O. Box 10500, Montrose CO 81402
Joan Light	Montrose High School	P.O. Box 10500, Montrose CO 81402
Maria Roberts	Peetz Plateau School	311 Coleman Ave., Peetz CO 80747
Lucille Rossbach	Idalia High School	P.O. Box 40, Idalia CO 80735
Sharilyn West	Cheraw High School	P.O. Box 159, Cheraw CO 81030

Georgia

Carolyn Coleman	West Laurens High School	338 Laurens School Rd, Dublin GA 31021
Rosetta Coyne	Brooks County Middle School	Quitman GA 31643
Jane Grizzle	Ware County Middle School	2301 Cherokee St., Waycross GA 31501
Judith Kirkland	Harlem Middle School	375 W. Forrest St., Harlem GA 30814
Elizabeth McQuaig	Fitzgerald High School	P.O. Box 389, Fitzgerald GA 31750
Julie Rucker	Irwin County High School	149 Chieftain Circle, Ocilla GA 31774
Beverly Thomas	Warren County High School	509 Gibson St., Warrenton GA 30828
K.C. Thornton	Ware County Middle School	2301 Cherokee St., Waycross GA 31501
Mya Ward	(formerly of) Warren County High School	509 Gibson St., Warrenton GA 30828

Mississippi

Brad Busbee	Ocean Springs High School	406 Holcomb Blvd., Ocean Springs MS 39564
William J. Clarke	(formerly of) Shivers High School	P.O. Box 607, Aberdeen MS 38730
Leslie Fortier	Jones Junior High School	1125 N. 5th Ave., Laurel MS 39440
Carolyn Hardy	R. H. Watkins High School	1100 W. 12th St., Laurel MS 39440
Myra Harris	Pascagoula High School	2903 Pascagoula St., Pascagoula MS 29567
William E. Kirby	Hattiesburg High School	301 Hutchinson Ave., Hattiesburg MS 39401
Sharon Ladner	Gautier High School	4307 Gautier Vancleave Rd., Gautier MS 39553
Renee Moore	Broad Street High School	P.O. Box 149, Shelby MS 38774
Terri Noonkester	(formerly of) Hawkins Junior High School	523 Forrest St., Hattiesburg MS 39401

Mississippi (continued)

Patricia Parrish	Sumrall Attendance Center	P.O. Box 187, Sumrall MS 39482
Patsy Pipkin	Oxford Junior High School	409 Washington Ave., Oxford MS 38655
Peggy Turner	Saltillo High School	Box 460, Saltillo MS 38866
Penny Wallin	(formerly of) Jones Junior High School	1125 N. 5th Ave., Laurel MS 39440

New Mexico

Kim Bannigan	Rio Rancho High School	301 Loma Colorado, Rio Rancho NM 87124
Anne Berlin	Church Rock Elementary School	43 Challenger Rd., Church Rock NM 87311
Wendy Beserra	(formerly of) Deming Public Schools	501 W. Florida, Deming NM 88030
Veronica C. Bowles	Pecos Elementary School	P.O. Box 368, Pecos NM 87552
Erika Brett	Gadsden High School	6301 Hwy. 8, Anthony NM 88021
Dorothy I. Brooks	(formerly of) Ojo Amarillo Elementary School	P.O. Box 768, Fruitland NM 87416
Lorraine Duran	Memorial Middle School	Old National Rd., Las Vegas NM 87701
Ann Eilert	(formerly of) Los Alamos High School	300 Diamond Dr., Los Alamos NM 87544
Renee Evans	Crownpoint High School	P.O. Box 700, Crownpoint NM 87313
Daniel Furlow	Clayton High School	323 S. 5th St., Clayton NM 88415
Emily Graeser	Bernalillo High School	P.O. Box 640, Bernalillo NM 87004
Annette Hardin	Truth or Consequences Middle School	P.O. Box 952, Truth or Consequences NM 87901
Diana Jaramillo	Pojoaque High School	1574 State Rd. 502, Santa Fe NM 87501
Susan Jesinsky	(formerly of) Santa Teresa Middle School	P.O. Box 778, Santa Teresa NM 88008
John Kelly	Shiprock High School	P.O. Box 6003, Shiprock NM 87420
Carol Ann Krajewski	Pecos Elementary School	P.O. Box 368, Pecos NM 87552
Roseanne Lara	Gadsden Middle School	Rt. 1, Box 196, Anthony NM 88021
Juanita Lavadie	Yaxche School Learning Center	102 Padre Martinez Ln., Taos NM 87571
Leslie Lopez	Native American Preparatory School	P.O. Box 260, Rowe NM 87526
Timothy Lucero	Robertson High School	5th & Friedman Streets, Las Vegas NM 87701
Carlotta Martza	Twin Buttes High School	P.O. Box 680, Zuni NM 87327
Theresa Melton	Tse'Bit'ai Middle School	P.O. Box 1873, Shiprock NM 87420
Arlene Mestas	Bernalillo High School	P.O. Box 640, Bernalillo NM 87004
Susan Miera	Pojoaque High School	1574 State Rd. 502, Santa Fe NM 87501
Gary Montaño	Carlsbad High School	408 N. Canyon, Carlsbad NM 88220
Deborah Morillo	Laguna Middle School	P.O. Box 268, Laguna NM 87026
Barbara Pearlman	Hot Springs High School	P.O. Box 952, Truth or Consequences NM 87901
Jane V. Pope	Lovington High School	701 W. Ave. K, Lovington NM 88260
MacNair Randall	Pojoaque High School	1574 State Rd. 502, Santa Fe NM 87501
Virginia Rawlojohn	Estancia High School	P.O. Box 68, Estancia NM 87016
Stan Renfro	Wingate High School	P.O. Box 2, Fort Wingate NM 87316
Zita Schlautmann	Bernalillo High School	Box 640, Bernalillo NM 87004
Norma Sheff	Hatch Elementary School	Hatch NM 87937
Philip Sittnick	Laguna Middle School	P.O. Box 268, Laguna NM 87026
Lauren Thomas Sittnick	Laguna Middle School	P.O. Box 268, Laguna NM 87026
Bruce R. Smith	Jemez Valley High School	8501 Highway 4, Jemez Pueblo NM 87024
Marilyn Trujillo	Taos Day School	P.O. Drawer X, Taos NM 87571
Terry Wyrick	Pojoaque High School	1574 State Rd. 502, Santa Fe NM 87501
Michelle Wyman-Warren	Mountainair High School	P.O. Box 456, Mountainair NM 87036

South Carolina

Janet Atkins	Northwest Middle School	1606 Greer H. S. Rd., Travelers Rest SC 29690
Michael Atkins	Beck Academy of Languages	302 McAlister Rd., Greenville SC 29607
Polly E. Brown	Belton-Honea Path High School	11000 Belton Hwy., Honea Path SC 29654
Victoria Chance	Travelers Rest High School	115 Wilhelm Winter St., Travelers Rest SC 29690
Raymond Cook	Goose Creek High School	4900 Socastee Blvd., Myrtle Beach SC 29575
Ginny DuBose	Waccamaw High School	2412 Kings River Rd., Pawleys Island SC 29585
Monica M. Eaddy	(formerly of) Mayo High School	405 Chestnut St., Darlington SC 29532
Nona Edelson	Waccamaw High School	2412 Kings River Rd., Pawleys Island SC 29585
Barbara Everson	Belton-Honea Path High School	11000 Belton Hwy., Honea Path SC 29654
Doris Ezell-Schmitz	Chester Middle School	112 Caldwell St., Chester SC 29706
Anne Gardner	Georgetown High School	P.O. Box 1778, Georgetown SC 29442
Joyce Summerlin Glunt	(formerly of) Hunter-Kinard-Tyler High School	Box 158, Norway SC 29113
Linda Hardin	Beck Academy of Languages	302 McAlister Rd., Greenville SC 29607
Tracy Hathaway	(formerly of) Robert Smalls Middle School	43 Alston Rd., Beaufort SC 29902
Priscilla E. Kelley	Pelion High School	P.O. Box 68, Pelion SC 29123
Nancy Lockhart	Homebound Tutor, Colleton School District	P.O. Box 290, Walterboro SC 29542

South Carolina (continued)

Robin McConnell	Calhoun Falls High School	Edgefield St., Calhoun Falls SC 29628
Carolyn Pierce	Cheraw High School	649 Chesterfield Hwy., Cheraw SC 29520
Anne Shealy	John Ford Middle School	P.O. Box 287, Saint Matthews SC 29135
Betty Slesinger	(formerly of) Irmo Middle School	6051 Wescott Rd., Columbia SC 29212
Elizabeth V. Wright	Ronald E. McNair Junior High School	Carver St., Lake City SC 29560

Vermont

Cristie Arguin	Northfield High School	31 Vine, Northfield VT 05663
Douglass Boardman	Lamoille Union High School	Rt. 15, Hyde Park VT 05455
Kurt Broderson	Mt. Abraham Union High School	9 Airport Dr., Bristol VT 05443
Mary Burnham	Waits River Valley School	Rt. 25, East Corinth VT 05040
Mary Ann Cadwallader	(formerly of) Mill River Union High School	Middle Rd., North Clarendon VT 05773
Katharine Carroll	Middlebury Union High School	Charles Ave., Middlebury VT 05753
Moira Donovan	Peoples Academy	202 Copely Ave., Morrisville VT 05661
Jane Harvey	Brattleboro Union High School	50 Fairground Rd., Brattleboro VT 05301
Margaret Lima	Canaan Memorial High School	1 School St., Canaan VT 05903
Suzane Locarno	Hazen Union School	Main St., Hardwick VT 05843
Judith Morrison	Hinesburg Elementary/Middle School	Hinesburg VT 05461
Bill Rich	Colchester High School	Laker Ln., Colchester VT 05446
Emily Rinkema	Champlain Valley Union High School	CVU Rd., Hinesburg VT 05461
Gretchen Stahl	Harwood Union High School	RFD 1 Box 790, Moretown VT 05660
Ellen Temple	Camels Hump Middle School	Brown Trace Rd., Richmond VT 05477
Vicki L. Wright	Mt. Abraham Union High School	9 Airport Dr., Bristol VT 05443
Carol Zuccaro	St. Johnsbury Academy	Main St., St. Johnsbury VT 05819

At Large

Rob Buck	East Valley High School	East 15711 Wellesley, Spokane WA 99216
Jane Caldwell	Board of Cooperative Educational Services	Dix Ave., Hudson Falls NY 12839
Pamela Edwards	Chaparral High School	414 E Ojai Ave., Ojai CA 93023
Jean Helmer	Belle Fourche High School	1113 National St., Belle Fourche SD 57717
Christine Lorenzen	Killingly Intermediate School	Upper Maple St., Dayville CT 06241
Michelle Montford	Kely Middle School	25 Mahan Dr., Norwich CT 06360
John Rugebregt	Maria Carrillo High School	6975 Montecito Blvd., Santa Rosa CA 95409
Peggy Schaedler	East Hampton Middle School	19 Childs Rd., East Hampton CT 06424
James Schmitz	Kennedy Charter Public School	P.O. Box 472527, Charlotte NC 28247

The **Bread Loaf Teacher Network** is a newly founded network of teachers, including all of the rural teachers listed above as well as the following networked teachers in Kentucky and Ohio, who are both urban and rural. The state departments of education of Kentucky and Ohio have contributed generously to provide fellowships for the following teachers to attend the Bread Loaf School of English.

Kentucky

Lea Banks	Washington County High School	601 Lincoln Park Rd., Springfield KY 40069
Alison Hackley	Grayson County High School	240 High School Rd., Leitchfield KY 42754
Joan Haigh	Danville High School	203 E. Lexington Ave., Danville KY 40422
Patricia Watson	Floyd County Schools	Prestonburg KY 41653

Ohio

Dean Blase	Indian Hill High School	68 Drake Rd., Cincinnati OH 45243
Cynthia Boutte	Riedinger Middle School	77 W. Thornton St., Akron OH 44311
Judith Ellsesser	South Webster High School	P.O. Box 100, South Webster OH 45682
Eva Howard	Preble Shawnee Middle School	5495 Somers Gratis Rd., Camden OH 45311
Jason Leclaire	Bradford High School	712 N. Miami Ave., Bradford OH 45308
Elizabeth Nelson	Shawnee High School	1675 E. Possum Rd., Springfield OH 45502
Su Ready	Seven Hills Middle School	5400 Red Bank Rd., Cincinnati OH 45227
Colleen Ruggieri	Boardman High School	7777 Glenwood Ave., Boardman OH 44512
Bernard Safko	Crestline High School	7854 Oldfield Rd., Crestline OH 44827
Michael Scanlan	Ripley Union Lewis Huntington Jr./Sr. H. S.	1317 S. Second St., Ripley OH 45167
Jennifer Skowron	Preble Shawnee Middle School	5495 Somers Gratis Rd., Camden OH 45311

BEST COPY AVAILABLE

Announcements

In the summer of 1999, three state departments of education generously contributed funds for teachers from their states to attend the Bread Loaf School of English (Alaska: five teachers; Kentucky: three teachers; Ohio: ten teachers). In response to this generous support, the BLRTN administrators have instituted a new umbrella organization, the **Bread Loaf Teacher Network** (BLTN), to accommodate both the teachers in the Bread Loaf Rural Teacher Network (BLRTN) and these other state groups of networked teachers, who teach in urban as well as rural schools. Alaska and Ohio have already pledged to continue this support, at increased levels, in 2000-2001; BLTN administrators are currently in talks with the state departments of education in Kentucky and other states, with the hope of extending this burgeoning network.

On June 23-25, the Bread Loaf School of English and the Bread Loaf Rural Teacher Network will host a meeting of rural educators, journalists, funders, and other friends of rural education at the Bread Loaf campus in Vermont, to showcase the accomplishments of the approximately 200 BLRTN teachers and their students. **Ceci Lewis, Susan Stropko, Mary Burnham,** and **Kurt Broderson** will coordinate the meeting. For information on this meeting, contact Judy Jessup at 802-443-5627 or at judy_jessup@breadnet.middlebury.edu.

Janet Atkins's poem "Mepkin, October 9, 1997" appeared in the November 1999, issue of *Cistercian Quarterly*. Janet is currently teaching sixth grade language arts at Northwest Middle School in Greenville County, South Carolina.

"True Life," a poem by **Evelyn Begody**, won Third Place in the Teachers As Writers contest hosted by Arizona Council of Teachers of English.

The **Mississippi BLTN** presented a workshop entitled "Critical Connections for Reading and Writing" at the Mississippi Council of Teachers of English on October 15. **Brad Busbee, Les Fortier, Sharon Ladner, Patricia Parrish, Peggy Turner,** and **Renee Moore** met with BLRTN administrators Rocky Gooch and Dixie Goswami after the presentation to discuss proposals for funding to support Bread Loaf fellowships.

Mary Burnham, of Waits River Valley School (WRVS), was named as liaison for the Foundation for Excellent Schools (FES). WRVS is one of twenty-five schools invited into this consortium this year. Mary will represent her school at the FES national convention in Stowe, Vermont, in November.

Ginny DuBose received a Bread Loaf/NEH Grant for academic year 1999-2000 to coordinate an online conference among several classrooms. Her students studied *Heart of Darkness*, with Jim Maddox serving as faculty mentor. Others participating with their students are South Carolina teachers **Priscilla Kelley** and **Ben Schoen**.

"Winter Walk, After an Argument" and "Convincing Hansel," two poems by **Samantha Dunaway**, were published, respectively, in *Explorations*, Fall 1999, and *The GSU Review*, Spring 1998.

Eva Howard received a $20,000 grant from Ohio Department of Education for the facilitation of the 1999 National Board for Professional Teaching Standards Certification Candidates. As a result she is teaching a three-hour graduate class at Miami University. Eva has made several presentations this fall including: "National Board Orientation" and "Mentoring the Entry-Year Teacher Using Pathwise," both at the Preble County Educational Service Center. Eva was named Educator of the Year in Preble County.

Rex Lee Jim has been named Online Poet in Residence to the BLRTN and the BLTN.

The National Council of Teachers of English named **Ceci Lewis** to its Council for Accreditation of Teacher Education-National Partnership for Excellence and Accountability in Teaching.

Susan Miera and **Renee Moore** have been appointed to serve as Special Project Consultants to the BLRTN and the BLTN.

Karen Mitchell has been appointed coordinator of the BLRTN and BLTN state moderators for 1999-2000.

Bill Rich is a finalist for Vermont Teacher of the Year.

Lucille Rossbach made two presentations to the 1999 Foxfire National Conference in Cherry Hills, New Jersey, on November 5–6: "The Oopsies and Whoopsies of Publishing with Students," and "The Rural Challenge: Opportunities for Teachers and Learners." The Foxfire organization recognized Lucille and her students with an Exemplary Classroom Award for their book *Gusts of Dust, Volume I*. At the 1999 NCTE Annual Convention in Denver, Lucille led a session entitled: "Re-imaging Possibilities for Strategy Instruction in Reading," presenting several years of research on the use of sustained silent reading.

The Jordan Foundation awarded **Stephen Schadler** a $2,500 grant to purchase AlphaSmart keyboards and a printer to equip a portable word-processing and printing center for the English Department at Rio Rico High School in Rio Rico, Arizona.

Gretchen Stahl presented "The Exit Conference as Alternative Assessment," as a seminar for the New England School Development Council, at Harwood Union High School, Tuesday, November 16, 1999.

BEST COPY AVAILABLE

Patricia Truman presented "Electronic Exchanges and Their Role in Learning Communities" at the Fourth Annual National Board Conference in Washington D. C., in October. Patricia was appointed to Alaska's Professional Teaching Practice Commission by Governor Tony Knowles.

Several resources for teaching with technology that include Bread Loafers or associates of Bread Loaf are available. **Scott Christian**'s book *Exchanging Lives: Middle School Writers Online* (NCTE, 1997) provides a close examination of the varieties of student writing generated in the rich social context of an online study of *Anne Frank: Diary of a Young Girl*.

Christoper Edgar and **Susan Nelson Wood**'s edited collection *The Nearness of You* (Teachers & Writers, 1996) includes many Bread Loafers and presents a wide range of views on the use of online technology, from practical considerations of classroom technology to political and policy issues raised by increasing technology in schools. Teachers & Writers Collaborative has a wonderfully useful Web site for teachers interested in writing: http://www.twc.org/.

Electronic Networks: Crossing Boundaries/Creating Communities (Heinemann, 1999), edited by **Tharon Howard** and **Chris Benson**, introduces readers to new tools of online technology, provides case scenarios of how technology is used by teachers, and speculates on how technology is changing educational institutions. ❦

DeWitt Wallace-Reader's Digest Fellowships for Rural Middle and High School Teachers in Alaska, Arizona, Colorado, Georgia, New Mexico, and Vermont.

The Bread Loaf School of English of Middlebury College offers full-cost fellowships for rural middle and high school teachers to attend the Bread Loaf School of English as Fellows of the Bread Loaf Rural Teacher Network, now in its seventh year; preference is given to teachers in low-income communities. These teachers will be eligible to reapply for fellowships for a second summer at any one of the four Bread Loaf campuses, in Vermont, Oxford (U.K.), New Mexico and Alaska. The DeWitt Wallace-Reader's Digest Fellowships for rural teachers cover all expenses for the summer session: tuition, room, board, and travel.

During the summer session, Fellows receive training in Bread Loaf's telecommunications network, BreadNet, and participate in national and state networked projects. Each Fellow receives a $1,000 stipend to finance telecommunications costs, to make modest equipment purchases, and to finance the implementation of a classroom-research project in his or her school.

The mission of the DeWitt Wallace-Reader's Digest Fund is to foster fundamental improvement in the quality of educational and career development opportunities for all school-age youth, and to increase access to these improved services for young people in low-income communities.

Annenberg Rural Challenge Fellowships for Select Teachers to Attend Bread Loaf in 2000

The Annenberg Rural Challenge has reorganized and renamed itself as the **Rural School and Community Trust**. The Bread Loaf School of English will be awarding eighteen fellowships funded by the Trust in the summer of 2000. Teachers affiliated with any organization that is a partner in the Rural School and Community Trust are eligible to apply for these fellowships.

For application materials for either of these fellowships and a detailed description of the Bread Loaf program, write to:

James Maddox, Director
Bread Loaf School of English
Middlebury College
Middlebury VT 05753

Phone: 802-443-5418
Fax: 802-443-2060
Email: BLSE@breadnet.middlebury.edu

Or visit the Bread Loaf Web site: http://www.blse.middlebury.edu

BEST COPY AVAILABLE

Bread Loaf Rural Teacher Network
Bread Loaf School of English
Middlebury College
Middlebury, VT 05753

~~Nonprofit~~
~~U.S. Postage~~
~~PAID~~
Middlebury College

BEST COPY AVAILABLE